

MUSICAL AMERICA

Vol. XXVIII. No. 16 NEW YORK

EDITED BY

John C. Freund

AUGUST 17, 1918

\$3.00 per Year
Ten Cents per Copy

MANAGERS DECLARE TWENTY PER CENT TAX WILL PUT AN END TO MANY CONCERT COURSES

TELEGRAMS and letters which have been received during the past week by the Musical Alliance of the United States in response to the bulletin sent out asking for expressions of opinion regarding the twenty per cent tax on admission to all concerts and operatic performances indicate a solid front of opposition to the measure.

These communications, representing the views of the leading musical organizations, booking managers and local managers, are duplicates of those sent to the various Congressmen and Senators from the district in which the authors of the protests reside.

The returns show convincingly that the peril to the musical life of the country lurking in the new war revenue measure is recognized.

That in many cases it will mean the total elimination of concerts is also indicated. Take, for instance, the statement of the business manager of the Apollo Musical Club of Chicago, an organization of forty-seven years' standing and one of the most important factors of Chicago's musical life. It says: "Our regular season carried through would pay something toward war revenue; if the law passes we give no concerts and what is gained?"

Copies of the telegrams and letters will be presented before the Ways and Means Committee at Washington late this week by a representative of the Musical Alliance.

That the prevailing tax is "all the traffic will bear and any increase will only defeat the purpose of such increase" is the statement made by Loudon Charlton, the New York manager, who sent the following communication to Senator Calder and Congressman Carew:

Would Be a Tax on Education

"In regard to the proposed admission tax of twenty per cent which will apply to concerts as well as theatrical performances, moving pictures, etc., I wish to emphasize the fact that at least seventy per cent of all the concert business done in the United States is on an 'Art for Art's Sake' basis, and not more than thirty per cent of the total is speculative in character or for the purpose of making profit. A great mass of this business is conducted by educational institutions, whose only object is to give their student bodies the advantage of hearing the greatest exponents of the best music. These educational institutions are already hit hard by various war exigencies and the doubling of the admission tax will put this class of business out of commission.

"Women's musical clubs throughout the United States conduct at least fifty per cent of the total concert business of the country, all of which is on a non-profit basis. These clubs are very timid in their operations and doubling the admission tax will likely put most of them out of business for the duration of the war.

"An enormous revenue has been realized from concertgoers on the ten per cent tax, but I am positive that the imposition of any tax higher than ten per cent will result in killing the goose that lays the golden eggs and, therefore, I am convinced that an admission tax greater than ten per cent will unquestionably reduce the national revenue from this class of business instead of increasing it, not only as regards concerts, but as regards the theatrical business also. Because of its cheapness, the tax on moving picture admission might stand an increase without jeopardizing revenue. But the present tax on concert and theatrical tickets is all the traf-

That Government Will Collect Less Than It Would on Ten Per Cent Basis Is Consensus of Opinion of Leading Impresarios and Musical Club Heads

MUSICAL ALLIANCE RECEIVES COPIES OF THE PROTESTING TELEGRAMS

Apollo Musical Club of Chicago Will Not Attempt Giving Concerts Under Proposed Tax Burden, Says Officer—Will Practically Eliminate Concert Giving in New England, Maintains Manager Who Has Just Returned from Road

fic will bear, and any increase will only defeat the purpose of such increase."

The Situation in New England

Albert M. Steinert, one of the leading New England managers, in response to the bulletin of the Musical Alliance, last week sent the following statement to Senator Peter F. Gerry and Congressman George F. O'Shaunnessey of Rhode Island:

"As manager, financial agent and sponsor for the Steinert Series of Concerts which are to be given in New England cities next season, I firmly believe that a mistake would be made in raising the tax on amusements from ten to twenty per cent. I realize that every effort must be made by the Government and every citizen in order to raise funds so that the United States will successfully win the war at as early a date as possible, and I am willing to make every sacrifice and conform with every regulation and rule which is laid down to me by the Government. With an increased rate of taxation there is no question but what numbers of people would not go to amusements, and a greater revenue will be derived by leaving the tax as it is, as the number who patronize amusements on the ten per cent would more than offset what would be lost on the twenty per cent basis; local managers could not afford to employ high-priced artists with this anticipated increased rate of taxation, as they would not be patronized by the public; consequently, the artist's income would be materially less and the Government would suffer proportionately on their income tax.

"There are a number of arguments which could be presented to illustrate the mistake that will be made by raising the rate of tax ten per cent higher than what it is at the present time, and I hope that you will give this matter your earnest consideration."

George Kelley, the Hartford (Conn.) manager, writes to the Musical Alliance:

"The proposed twenty per cent tax on concerts will practically eliminate concert-giving in New England. I have just returned from a tour of the country and find this is the consensus of opinion everywhere. I have so notified Senator McLean and Congressman Lonergan of this district. You must arouse the musical world to this peril."

Paul Prentzel, the Waterbury manager, sent a telegram to Senators Frank B. Brandegee and George P. McLean

and Congressman Augustine Lonergan and James B. Glynn:

"We, the undersigned, request you to protest against the increase of the war tax of twenty per cent on concert tickets.

"If this bill is passed it will make music prohibitive for the people, who need its stimulus to keep up their morale and for the relaxation of their minds during the strain of the war.

"By increasing the tax it will, in reality, decrease the revenue, as many concerts will be by necessity eliminated. Not only this source of income, but the present tax from artists will be greatly reduced.

"Concerts by the greatest and best artists of the world are a crying need to-day.

"Trust you will use your influence to prevent the passing of this bill.—PAUL PRENTZEL, HARRIET WHITEMORE, CHARLES F. MITCHELL, ALBERT J. BLAKESLEY, FRANK HAYES.

Makes Music Prohibitive for the Majority

As manager of the Pittsburgh Orchestra Association, May Beegle sent the following telegram to Congressman Clyde Kelly and to Senator Philander Knox:

"The twenty per cent amusement tax will seriously affect the musical situation in this country. We are endeavoring to present music as the best relaxation from the strain of war and believe the nation must have music. This increased tax will make it prohibitive for the majority. Please endeavor to have an exception made in tax for music."

Will Mean End of Chicago Apollo Club

Maude N. Rea writes to the Musical Alliance that as treasurer and business manager of the Apollo Musical Club of Chicago she has sent the following letter to Senator Lawrence Y. Sherman:

"You will find enclosed a copy of telegram we have just sent to Congressman W. W. Wilson and we ask that you give this matter your personal consideration.

"As a musical organization we have existed for forty-seven years and have become one of the important factors of Chicago's musical life, but this tax will be our death blow. The war will not always last and it is worse than folly to pass laws that will destroy our home institutions.

"Our regular season carried through would pay something toward war revenue; if the law passes we give no concerts and what is gained?"

Will Produce Smaller Revenue Than a Ten Per Cent Tax, Says Mr. Ziegler of Metropolitan

The Metropolitan Opera Company has been watching the tax situation with keen interest. Edward Ziegler, representing the business interests of the company, told a representative of MUSICAL AMERICA on Monday that as yet the company was not prepared to make an official statement with regard to its method of procedure in convincing the Congressional committees that the 20 per cent tax would be inadvisable. "You may say for me," declared Mr. Ziegler, "that I honestly believe that the Government will collect less money on a 20 per cent tax than it does to-day on the 10 per cent tax."

Copy of telegram to Congressman W. W. Wilson:

"As an educational body we most earnestly protest against the twenty per cent concert tax. We make no money even in favorable seasons, existing only to advance musical standards. Such excessive tax will kill this oldest musical organization of Chicago, add no revenue and cause serious setback to music generally."

Says Alliance's Action Is Timely

J. E. Furlong, the Rochester manager, sent this letter to the Musical Alliance on Monday:

"Replying to communication from the Musical Alliance regarding proposed war tax of 20% on concert receipts, I beg to thank you for the same, and to say I already had written Hon. Claude Kitchin, Chairman, at Washington, on somewhat similar lines. I shall now communicate with our Congressmen and U. S. Senators. The suggestions as presented by The Alliance are timely and to the point."

W. C. Taylor, secretary and manager of the Orpheus Club and the Springfield Music Festival Association of Springfield, Mass., has written comprehensive letters to both his Congressman and Senator. To the Alliance he writes:

"I quite agree with you that it would be a death blow to concerts, and I shall do all I can to have others here write to both gentlemen and ask them to vote against it."

Should Make a Distinction

C. B. Bidewell, treasurer of the Atlanta Music Festival Association, on Aug. 6 wired Senator Hoke Smith and also Representative William Schley Howard as follows:

"Proposed war tax twenty per cent on concerts should differentiate whether given for private gain or public good."

In a supplementary statement to the Alliance he says:

"In most instances the Government has been allowing performances given to arouse patriotic interest in the sale of Liberty Bonds, War Savings Stamps, Red Cross Fund and Y. M. C. A. Fund to be given without the addition of any war tax.

"However, I fully agree with you that any war tax schedule which is passed should distinctly make allowance for performances of a public nature.

"Although your point is well taken that the effect of the proper kind of performance is the building up of a morale and relief and relaxation from the strained conditions of the present time, still this latter might not appeal to the general public, or to our legislators, so strongly as the former point.

"I trust you will succeed in getting strong expressions of opinion from many."

Protest from Kansas City

W. A. Fritschy, the Kansas City manager, sends the Musical Alliance a copy of a telegram which he has sent to both his Congressman and Senator.

"Music is the principal factor in establishing the morale and relaxation of minds of the people. We fear that the twenty per cent tax on concerts will mean the contraction of musical activities and in many instances total elimination of concerts. We are also convinced that the returns from twenty per cent tax will be far less than from the ten per cent tax, as for the majority of people it will be prohibitive. Although loyal to the Government we earnestly hope you will see this in the true light and not curtail the musical activities of our country by placing a twenty per cent tax on concerts."

Says Chicago Can't Afford It

F. Wight Neumann, the veteran Chicago manager, has written to Senator J. Hamilton Lewis and to Congressman Madden, stating that "the musical people of Chicago cannot afford to pay an extra ten per cent war tax."

Other letters received by the Alliance

[Continued on page 2]

MANAGERS DECLARE TWENTY PER CENT TAX WILL PUT AN END TO MANY CONCERT COURSES

[Continued from page 1]

are self-explanatory. Some of them follow:

To the Musical Alliance of the United States:

In accordance with your request, I have sent a telegram to Senator Swanson, copy of which you will find enclosed.

EDWIN FELLER.

Copy of telegram to Senator Claude A. Swanson:

"Twenty per cent admission tax on operas and concerts will interfere with music helping win the war."

EDWIN FELLER.

Norfolk, Va., Aug. 9, 1918.

To the Musical Alliance of the United States:

Upon receipt of your letter I sent the following telegram to Senator K. Nelson and Congressman F. F. Ellsworth:

"This is an appeal for you to protest against the twenty per cent tax on musical entertainments. Unselfishly I speak for the public, which in its craving for sympathy craves for music in its sorrow and loneliness. I beg you to give this your serious consideration."

I received an immediate reply from Senator Nelson, his telegram saying:

"Telegram received. Same will be presented to the Finance Committee for its consideration."

Yours respectfully,

MINNIE C. HUBBARD.

Waukato, Minn., Aug. 6, 1918.

A Protest from Decatur, Ill.

To the Musical Alliance of the United States:

I am in hearty accord with the proposal as expressed in your communication of recent receipt to the end that the musical interests of the United States stand squarely against the enactment into a law of the proposed tax on concert admissions.

Accordingly, I have instructed the secretary of the Conservatory to wire both the Senator and the Congressman representing our district, requesting their aid in the defeat of this feature of proposed war tax measure recently agreed upon by the Ways and Means Committee of the national House of Representatives. A copy of the telegram is herein enclosed.

Cordially yours,

MAX L. SWARTHOOT,

Director of Millikin Conservatory of Music.

Decatur, Ill., Aug. 7, 1918

Copy of telegram:

"Millikin Conservatory at Decatur has been providing a series of high-grade artist recitals each year for the past four years intended wholly to promote general musical appreciation and to provide wholesome recreation for the music lovers of the city and community. Especially now do we feel that such enterprises as these should be encouraged because of their direct and helpful influence on the morale of the people at home. No funds have been available for these concerts other than those provided by a limited subscription ticket sale and by single admissions. The proposed tax of twenty per cent on such admissions as agreed upon recently by the Ways and Means Committee of the National House will in my opinion mean the giving up of the Millikin Series after the next season already contracted for. Will you not therefore use your good influence to eliminate the proposed tax that such worthwhile entertainment may live in Decatur?"

Rutland Musicians Unite in Protest

To the Musical Alliance of the United States:

As requested in the communication received from you yesterday morning, I am sending you a copy of the telegram which was sent last night to Senator W. P. Dillingham and to Representative Frank L. Greene. I hope that the united efforts of the musicians of the country will be powerful enough to effect a revision of the proposed bill to impose a twenty per cent tax on musical entertainments.

Very truly yours

CHARLES V. H. COAN.

Rutland, Vt., Aug. 6, 1918.

Copy of telegram:

"Feeling that the proposed twenty per cent tax on musical entertainments would be prohibitive of a necessary means of stimulating patriotism and morale, we the undersigned hereby protest against the enactment of the measure: Mattie Wheeler, piano teacher; Carrie North Thrall, piano teacher; Mary

Watkins, piano teacher; Christine Bigelow, organist; Thomas A. Boyle, theatre manager; Charles V. H. Coan, supervisor; Edna Johnson Warren, piano teacher; Mattie Butler, piano teacher; George Tousignant, organist; Bertram Brehmer, organist; T. W. McKay, theatre manager.

Lansing Club Objects

To the Musical Alliance of the U. S.:

Am sending copy of telegram sent to local Congressman and United States Senator: "Increased tax on concerts should be opposed by you. Music public necessity in war time. In behalf of 'Matinée Musical' of Lansing this objection is made."

KATE MARVIN KEDZIE.

August 6, 1918.

Michigan Music Teachers' Association, Lansing, Mich.

Registers Protest for Tampa Club

To the Musical Alliance of the United States:

I am in receipt of your letter and have at once written to both the Senators in this State, Hon. Park Trammell and Hon. Herbert Drane. I am press representative and a director in the Friday Morning Musicales and therefore took it on myself to do this, as so many members are away and I did not desire any delay in the matter.

Yours truly,

MME. HELENE S. SAXBY.

212 Hyde Park Place, Tampa, Fla.

Worcester Symphony Takes It Up

To the Musical Alliance of the United States:

Yours received in regard to the proposed increased tax on concerts, and would say that our society certainly does agree with you on the matter. It has been considered doubtful whether we could run any concerts this season, or not any way, without any increased burden, and we shall take steps immediately in regard to the protest.

With best wishes,

Yours truly,

D. SILVESTER.

Worcester Symphony Society, Worcester, Mass.

Asks for a Fair Deal

Catharine A. Bamman, the New York manager, whose attractions are booked throughout the United States, on Monday sent the following telegram to Representative Carew of the House of Representatives:

"Ask your best assistance in matter of proposed tax on concerts. I manage concert organizations and can assure you that with the heavily advanced costs of transportation things are difficult enough without the serious danger of numerous cancellations which this enactment would precipitate. Government cannot possibly realize if concert enterprises collapse as they threaten to."

On the same day Miss Bamman sent this telegram to Senator Calder of New York State:

"As manager of concert attractions am in a position to state that the proposed tax will be highly detrimental to all musical interests, causing unquestionable curtailment of present activities. Government does not stand to gain and artists already have all they can bear in the advanced costs of transportation. Give us fair deal."

Concert Business Couldn't Be Continued

To the Musical Alliance of the United States:

At your request I enclose copy of telegram sent by me this day to the Hon. Julius Kahn, Congressman from the San Francisco district in California.

Very truly yours,

SELBY C. OPPENHEIMER.

San Francisco, Cal., Aug. 8, 1918.

Copy of telegram:

"Many concert-goers here feel that if tax on concerts increased to twenty per cent they would be compelled to forego their musical entertainment, which would mean such a decrease in business that present ten per cent tax would probably be greater than new twenty per cent tax. While music is in a sense a luxury and can be sacrificed, it is nevertheless a great moral force and should be encouraged. Doubt if concert business could be continued if increased tax goes through."

Case of the Newport Philharmonic

To the Musical Alliance of the United States:

At a meeting specially called for and held on Friday evening, Aug. 9, 1918, to consider the matter of the 20% war tax referred to in your letter received on Monday last, after full discussion it was voted to send to our two Senators and

to the Representative from our district the telegram enclosed—also to you the letter enclosed giving in full the statement of our society and its concerts, which statement also sets forth our reasons for objecting to the increase in the war tax on concert admissions.

Yours truly,

ALFRED G. LANGLEY.

Musical Director, Philharmonic Society, 1 School Street, Newport, R. I.

Aug. 10, 1918.

The Newport Philharmonic Society exists for the furtherance of the best music. Its aim is educational, cultural and recreative. Its work, worthwhile at all times, is especially so in this time of war. It is not a money making organization. All its resources are devoted to its work. All its members work without remuneration, purchase their own tickets for its concerts and contribute in other ways toward its expenses. The only persons receiving any remuneration are the artists who give its concerts. The only other expenditures are the local expenses incident to the giving of its concerts and the Government war tax.

The society gives each season a series of four concerts with the same standards and the same artists as those given in the large musical centers in this country and at one half the usual rates in such centers plus the existing war tax. The expenses of these concerts are met by the sale of tickets to subscribers and to the general public. The expenses of each season nearly always consume all the season's income and frequently exceed it. These deficits are now met by our guarantors, as the society has spent all of its funds, accumulated in the years when there was a surplus, available for this purpose. For the last two seasons there have been large deficits, and had it not been for the guarantors the concerts would have had to cease. The society is the only organization in the city now active in giving first class concerts.

How it Will Affect Receipts

In view of these facts the society desires, in common with similar organizations, to utter its sincere and strong protest against the proposed 20 per cent war tax on admissions to concerts. The society has shown its loyalty to the Government and that it stands squarely behind the Government in its plan to win the war by the payment of the 10 per cent war tax in its concert admissions last season; and it has advertised its next season's concerts at its usual figures for tickets plus the 10 per cent war tax on the same. Any increase of this tax will result in a smaller sale of tickets for these concerts—already too small to pay their expense—if it does not compel their entire abandonment. This will be a calamity to this community, which now includes thousands of men in the military and naval service of the United States. If these concerts are given up, not only will the community, including the men in the service, be deprived of these fine concerts, both educational and recreative, but the Government will lose the 10 per cent war tax it now receives from them. The Government is spending large sums for the entertainment of the men in the service. The Philharmonic Society's course provides four first class concerts, equal to any given elsewhere, by the best artists obtainable, and these are open to all men in the service at half the usual cost of such concerts elsewhere plus the war tax.

Within the Means of the Majority

The price of tickets to these concerts was put and is kept at its present figure to bring them within the means of the great majority of our music-loving people, and thus to create a clientele which will support the concerts and make possible their continuance each season. Last season the cost of tickets was increased after the first concert by the 10 per cent war tax, which was promptly paid by the patrons of the concerts upon notification that it was required of the society. But knowing its patrons, the society feels sure that any increase in this tax will seriously imperil the continuance of the concerts. Owing to the increased cost of living and the constant appeals, which they felt they must heed, for contributions to all kinds of war funds and charities, a number of the regular patrons felt obliged to deny themselves the concerts last season, thus increasing the deficit, which the guarantors were obliged to pay. If the war tax is increased, more patrons will be obliged to forego the concerts, thus still more increasing the deficit. The society cannot ask guarantors for larger sums, nor does it wish, if it can be helped, to ask them for any amount. But without the guarantors the society could not risk the concerts at all.

Another matter should be considered. If these and other concerts are thus compelled to be given up, artists will be deprived of their living, and how then can they be expected to give their services to all the causes

like the Red Cross, etc., and to take Liberty bonds, War Savings Stamps and to assist in other ways work incident to the war? The imposition of additional taxation on concert admissions will necessarily contract musical schedules throughout the country and in many cases eliminate concerts altogether, thus defeating the purpose of the Government in imposing the additional tax.

The present musical interests of the United States have been built up to their present status only by long continued hard work and great sacrifice. We cannot afford to weaken or destroy them. They are too valuable to the morale of the country as a whole.

The Philharmonic Society earnestly hopes that the tax schedule will be retained as it is.

For the Philharmonic Society:

C. F. BARKER, President; ELIZA S. SLOCUM, Secretary; ELIZABETH T. WOLCOTT, Treasurer; ALFRED G. LANGLEY, Musical Director.

The following is a copy of the telegram sent to the two Senators and the Representative of our district in this State:

"Newport Philharmonic Society protests increased war tax. Cannot even now pay expenses. Continuance of concerts imperilled."

REPORT SERAFIN ENGAGED

Rumor Revived in Boston That He Has Been Named as Muck's Successor.

The report that Tulio Serafin, the Italian conductor, will be named as Dr. Karl Muck's successor as conductor of the Boston Symphony Orchestra, was revived in Boston this week, according to an Associated Press dispatch. The news that Serafin was being considered for the position was first told in MUSICAL AMERICA on July 13. No official announcement of the intention of the board of trustees of the orchestra was made in Boston as late as Tuesday night.

FORM STATE ASSOCIATION

Michigan Musicians Effect Organization in Saginaw

SAGINAW, MICH., Aug. 10.—Organization of a State association of musicians was effected at a meeting held here last week and attended by leaders in musical activities from all over the State.

Otto Ostrandorfer of St. Louis, Mo., treasurer of the National Musicians' Association, was here and addressed the assembled musicians. Several noted bands are here in connection with the convention. C. H. C.

Vera Barstow May Soon Go to France

It is reported that Vera Barstow, the violinist, has been informed by "America's Over There Theater League" that the authorities have now waived the objection to granting her a passport to France, and she will most likely be requested to sail next month. At the time of offering her services, a month or two ago, the rule prevailed that no passport would be granted to a sister of a man in active service. A brother of Miss Barstow's is chief engineer on the old Kearsarge, but it now seems that his doing duty for his Government will not prevent his artist-sister from proceeding to France.

Mrs. Newton D. Baker Sings at Camp and Community Concerts

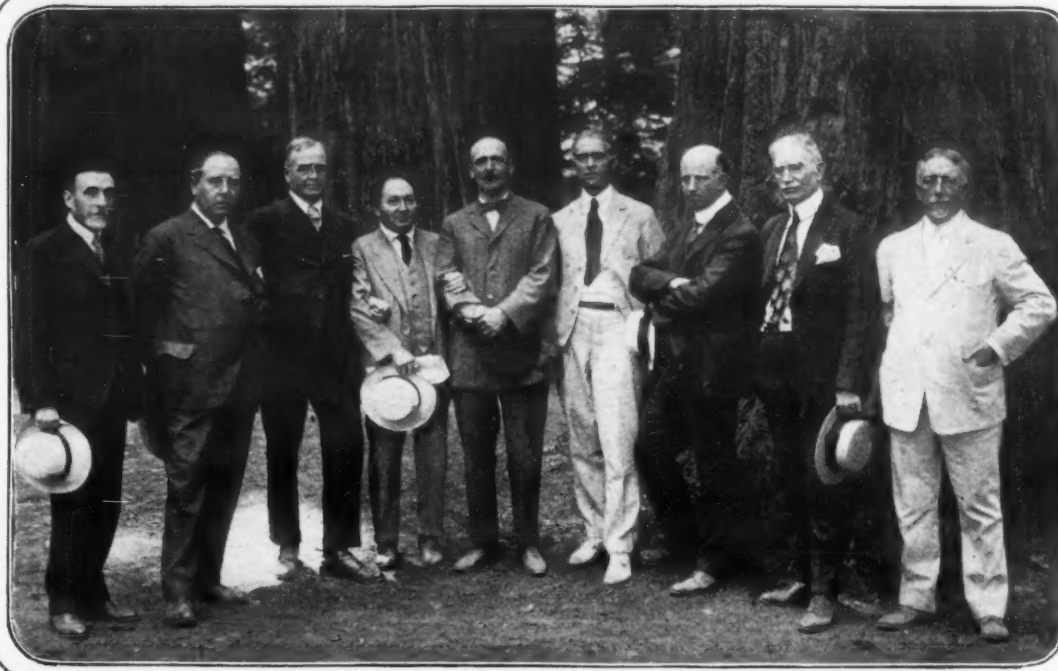
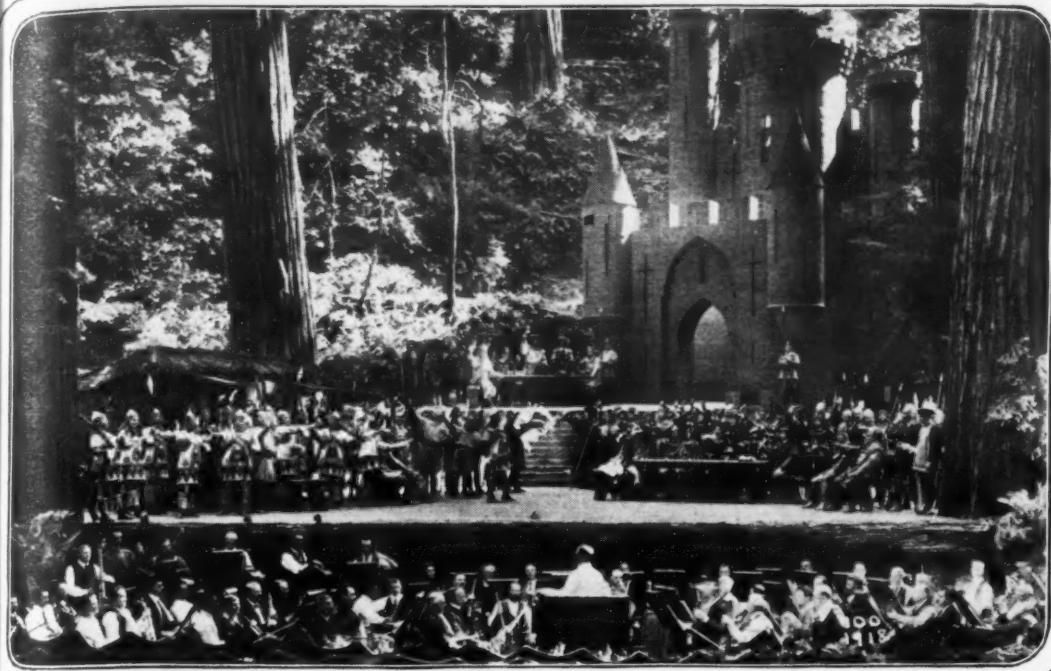
WASHINGTON, D. C., Aug. 10.—Mrs. Newton D. Baker, wife of the Secretary of War, has been delighting the soldiers with her singing at Walter Reed Hospital and the recreation hut of the Y. M. C. A. on Pennsylvania Avenue. She also inaugurated the Western High School as a community center during the past week. Mrs. Baker has displayed much generosity in offering her voice for the pleasure of the men in the service, as well as for local community affairs. W. H.

Famous French Drum Major Dead—Named Each Child for a Battle

TOULON, FRANCE, Aug. 10.—Cagnoli, probably the most famous drum major in the French army, is dead. He had retired long before the beginning of the present war, but re-enlisted in August, 1914. He named each of his seven children for a battle in which his regiment in past historic days had fought.

BOHEMIAN CLUB'S GROVE PLAY

AN ALLEGORY OF THE WORLD WAR



Scenes from and Visitors to Bohemian Club's Play, "The Twilight of the Kings." No. 1, A Scene from the Play; No. 2, Some Noted Musicians Who Attended the "Jinks"; Left to Right: P. de Brescia, Edwin Lemare, Edgar Stillman-Kelley, Leopold Godowsky, Wallace E. Sabin, Arthur Farwell, Edwin F. Schneider, William McCoy, Joseph D. Redding. Taken at Bohemian Grove. No. 3, An Episode. No. 4, The Four "Princes" and Their "Tutor." No. 5, Division of Treasure of "Ferox," the Defeated King

SAN FRANCISCO, CAL., Aug. 4.—The sixteenth annual "Jinks" of the Bohemian Club was held at Bohemian Grove in the Redwood forest of Sonoma County on Aug. 4. This event is always the occasion of much interest, not only to Americans but internationally, for the reason that among its members are noted artists, writers and musicians known throughout the world. The Bohemian Club was organized Feb. 15, 1872, and formally incorporated with a charter membership of twenty on May 17 of the same year. The constitution, remaining practically the same since, reads:

"This organization is instituted for the association of gentlemen connected professionally with literature, art, music and drama, and also those who by reason of their love or appreciation of these objects may be deemed eligible."

The membership has grown to nearly 1000, and includes a large Army and Navy list, twenty-nine members of the faculties of the University of California and Leland Stanford, Jr., University, twenty-two honorary and twenty-seven life members. At the time of the great San Francisco conflagration in 1906 the home of the club, with nearly all its art treasures and belongings, was destroyed, and the club was without a permanent home until November, 1910, when it moved into its present commodious quarters at Post and Taylor Streets.

The name "Jinks" is given to the various entertainments given by the club, "High Jinks" representing the literary efforts, papers and music of high class by members of the club, while "Low Jinks" denotes burlesque, vaudeville, etc., prepared and impromptu.

The grove plays evolved from a ceremony of destruction and burial of *Care* which was held on the last evening of the encampment. The first efforts in that direction consisted of the Sire's

Wallace A. Sabin's Admirable Musical Setting of Richard M. Hotaling's Play, "Twilight of the Kings," Heard at This Year's "Jinks" in Redwood Forest—Work, Which Is Subtitled "Masque of Democracy," Given Sterling Performance Under Its Composer's Baton—Ends with the Promise of New Day to Dawn—Many Notables Attend Production

(chairman of the evening) calling upon various members representing science, art, etc., to give reasons why *Care* should be destroyed. This gave opportunity for speeches, papers, etc. *Care* was destroyed and borne in funeral cortege to another space in the grove where he was placed upon a funeral pyre and consigned to the flames amid appropriate ceremonies. The cremation of *Care* is still a big feature, but it is not a sequence of the play, which has developed more and more until it assumes large proportions.

Last year's "Jinks" consisted of a play called "The Land of Happiness." It was written by Templeton Crocker, with music by Joseph D. Redding, the scene being laid in ancient China.

This year Richard M. Hotaling was the author of the play, "The Twilight of the Kings: A Masque of Democracy." Mr. Hotaling calls it an "allegory of the horrible blood drama of reality that for four years has been enacting upon the world's red stage—the battlefields of Europe." The musical setting, by Wallace A. Sabin, portrays in music the picture of the play and is not only perfectly adapted to the same, but contains a beauty of its own.

There are two themes interwoven throughout the entire work, the peace

theme and an original pastorella, a sturdy country song of the people. The lyrics are by George Stirling. The orchestra of fifty-eight pieces, as well as the excellent chorus of sixty male voices, were splendidly directed by Mr. Sabin.

The Play

The first scene is laid before Lord Selwyn's castle, which is situated at the foot of a hill and surrounded by a forest of great trees. Nearby is a rude workshop where Prince Alford is discovered. He has just completed an explosive which in his soliloquy he extols. Fearful of its discovery by careless hands, he seeks for a place to hide it, and finally places it in a room which none enters, as it is set apart for a prison for any prince whose sire should break the compact of the kings for peace.

Alford is seen by one of the stewards concealing his treasure and is reported to the Head Steward. The Stewards are interrupted by the Herald who announces that the peace of the four kingdoms has been safely preserved and the four Kings are coming on this day to see their sons. He bids them all rejoice that war, by reason of this compact (which provides that in case any King shall break the same his first-born son shall be slain), is no longer to be feared.

The Princes at a target practice miss Alford, and as he is a general favorite they fall to discussing him and wondering how it is possible that such a gentle, lovable character could be the son of Ferox, whom they all distrust.

Atticus, the tutor (Winnfield Blake) is heard singing the "Wander Song" in the distance. The Princes listen and at his arrival greet him. Prince Alford joins them and tells them of his discovery. They approve, but Atticus warns them that:

"Dark potencies may lurk in new-found things, and this thy giant force, begotten in philanthropy, may be transmuted to a vicious end and the devil's work."

Alford replies:

"That cannot be, for if this power be used to slay, then each man with it in his hand becomes his fellow's equal. The strong would fear to overrun or tread upon the weak. Thus by the power that's in this thing will men be drawn to closer fellowship."

Alford:

"Oh, better far that love instead of fear induce to brotherhood. The day shall come, and as I speak I feel it close at hand, when war no longer in its charnel reign shall rule the hearts of men."

Atticus:

"And when that day has come, shall not we four in loving compact stand, calling all nations to the Court of Right?"

They all join hands and consecrate themselves to the welfare of humanity and the happiness of man.

Prince Harold (Charles Bulotti) sings the beautiful "Song of Peace." Lord Selwyn enters and, after dismissing the Princes, listens to the report of Atticus, who tells him that in his travels he has learned that Ferox is planning the murder of the other Kings, when he alone

[Continued on page 4]

BOHEMIAN CLUB'S GROVE PLAY

AN ALLEGORY OF THE WORLD WAR

[Continued from page 3]

"All highest shall remain, *King Ferox*, Emperor of the land and ready for new victories."

The attack is planned to take place at the feast of the *Kings*, now due, and that by treachery all shall be overpowered. *Selwyn* calls his *Stewards* and warns them. The *Castle Herald* announces the coming of the four *Kings*. Bells peal, trumpets blare, tables are brought in and preparations for the feast begun. The music of a march is heard and the knights and yeomen are seen approaching. Each *King* enters in turn with his suite and joins in the chorus:

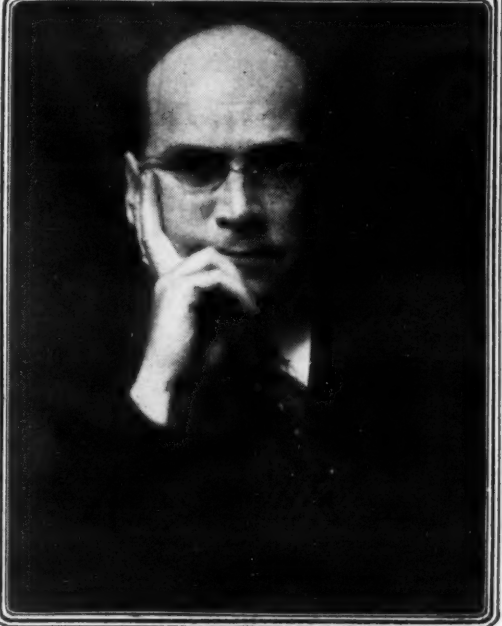
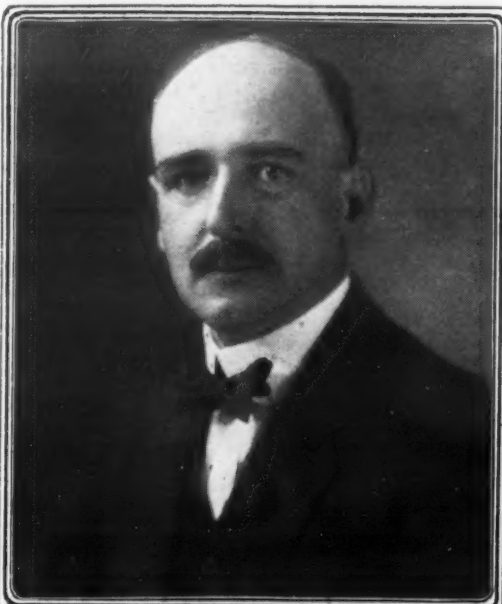
"Star, star of Peace advancing."

Lord Selwyn and the *Princes* enter and greet the *Kings*. The compact to dwell in peace and unity is solemnly renewed and the feast proceeds. Now is heard the rousing "Drinking Song," sung by *Jerome P. Uhl*; the fine "Song of Love," sung by *Easton Kent*, and the stirring "War Chorus." Here, too, the hornpipe, danced by *Edward J. Duffey*, is introduced. *King Ferox* makes a lengthy speech in which he tells how his ideas have changed, how in youth he followed the war god, but now he sees the vision of peace and happiness. He calls upon the others to "Pledge deep with me and drink the toast—My Vision of a Peaceful World." His words, however, lack sincerity and leave many of the others distrustful.

All retire and the Ballet Suite, "Dance of the Wee Small Hours," is played by the orchestra. This divertissement in four numbers is descriptive, the first number depicting the "World in Sleep"; the second number, the "Land of Dreams"; the third, "Dawn," and the fourth, "Daybreak." Each number is exquisite. "Dance of the Moth" is constructed on the peace theme, which is woven throughout. "Dance of the Flowers" is a charming waltz, the second part in canon form. "Rejoicing Spirit of the Night" is an Allegretto intermezzo in polka time, while the ensemble is an Allegro in waltz movement. The instrumentation is well balanced and the entire suite a delightful representation of "The Passing of the Hours."

The second episode finds *King Ferox* and his *First Steward* completing plans for the downfall of the other *Kings*. *Ferox* commands the steward to enter the prison room and find what *Alford* has concealed there. *Alford* appears on his way to his workshop and discovers his father. *Ferox* tells *Alford* of his plans for the destruction of the other *Kings* and his purpose to seize their lands. *Alford* protests against such treachery, but to no purpose. *Ferox* threatens *Alford*.

Lord Selwyn assembles the other three *Kings* and tells them of *Ferox's* treachery. They take refuge in the castle. The soldiers of *Ferox* pour down the hill and demand entrance. From the bal-



Above: Wallace A. Sabin, Composer of Music to "The Twilight of the Kings"; Below: Richard M. Hotelling, Author of "The Twilight of the Kings"

cony Alford tries to speak to them, but a spear is hurled at him. The soldiers begin to batter down the door. *Alford* pleads with *Ferox*, but is only rewarded with curses. As a last resort he brings out his explosive and lighting one bomb after another hurls them among the attackers. *Ferox* is mortally wounded and many of his followers killed, the others fleeing to the hills. *Lord Selwyn*, *Alford* and *Atticus* approach the dying *Ferox*, who says, "My cup of bitterness is full enough without this added drop—the thought thou art my son."

Atticus comes forward and tells him that *Alford* is not his son. He tells how, although of royal blood, the beauteous

Godesha gave her heart and hand to him. When *Ferox* chose her for his queen they dared not tell him of their marriage, as it meant death to both. *Alford* is the son of *Atticus*.

Ferox saying, "I have been tricked by man and God; I am my only friend, there's nothing left but this," stabs himself and dies.

His body is borne away to the music of the Funeral March.

The other three *Kings* begin a dispute as to who shall have *Ferox's* kingdom, as *Alford* is not his son. When the quarrel is at its height the *Princes* step in and say that inasmuch as they are the heirs they have a voice in the matter and they refuse to be kings. *Alford* says:

"No longer have I words for kings. I speak to you, the people, who needs must bear the burden of the land. Let not your backs be broken by the added weight of King or Emperor. Let those who rule hereafter, selected by the people, be from those among ye who are wise. Hereafter when a people cry for war all settlement shall be by those among ye sent into a Parliament of all the lands where bloodless wars are waged."

The other *Princes* join *Alford*, who continues:

"It is the Twilight of the Kings. They are passing into night, and now behold, in Truth and Liberty, a new Day dawns upon the world."

A deep glow breaks over the forest; it grows in its intensity until the whole world seems glorified in light. The chorus bursts into the Finale as the orchestra swells and throbs with exultation in the fulfillment and realization that indeed a new Day has dawned upon the world of Man.

Noted Visitors

Among the prominent musicians, educators and others who were guests of the Bohemian Club at the Grove Play were the following:

Edgar Stillman Kelley, Cincinnati, O.; Arthur Farwell, New York City; Charles Wakefield Cadman, Los Angeles; Ernest Hesser, Bowling Green, O.; Nicholas Murray Butler, President, Columbia University, New York; Prof. Henry Clark, Museum Fine Arts, Boston; George E. Woodbury, Columbia University, New York; Walter Pach, New York; Leslie James Ayer, University of Washington; Fred Thomas Blanchard, Rice Institute, Texas; P. J. Daniell, Rice Institute, Texas; George M. Dutcher, Wesleyan University, Connecticut; A. F. Reddie, University of Oregon; P. D. Kingsley, New York; C. Ahlstrom, New York; Edmund Bayles, New York; S. A. Perkins, New York; C. R. Graham, New York; L. O. Head, New York; P. G. Beck, New York; W. J. Fallon, New York; Capt. Sir D. G. Landale, London; Brig.-Gen. McFarlan, London; R. E. Thompson, Singapore; Geo. M. Malcolm, Singapore; W. Ballin Hinde, England; Maj. K. Davies, South Africa; Col. Faunthorpe, British Army.

ELENA M. BEALS.

necessary number of local musicians should fail to qualify at the supplementary mental examinations, I should thereafter have free hand to fill the vacancies of the orchestra by importing the most desirable players from other cities.

It was again proven in this case that whenever men get together they can usually come to a satisfactory agreement, whereas long-distance arguing by mail and wire often creates only misunderstanding and "widens the gap."

As matters now stand, I can guarantee that the Detroit Symphony Orchestra will be an absolutely first-class organization. It would have been impossible for me to associate my name with any other. That is what at one time led to my resignation. The very fact that I have now withdrawn my resignation is in itself sufficient proof that things have changed. Conditions have been created which ensure the formation of an orchestra of the very highest musical standard. The splendid support given by the guarantors of the organization enables us to engage the very best orchestral musicians at salaries corresponding to their ability. Many first-class players from all parts of the country are anxious to become members of the Detroit Symphony Orchestra, because they want to be associated with a young and progressive organization, and because they believe in the tremendous musical future of Detroit—as I do. With the co-operation of the union, now working hand in hand with us, with the enthusiasm and the eminent musical ability of the players, and with the generous support of the public, the future of the Detroit Symphony Orchestra is assured.

OSSIP GABRILOWITSCH.

JOHN LUND APPOINTED TO IMPORTANT BUFFALO POST

Popular Conductor Made Head of City New Bureau of Musical Activities—His Notable Record

BUFFALO, N. Y., Aug. 10.—The appointment of Director John Lund as the head of the new Bureau of Musical Activities, established by Commissioner John Malone in conjunction with his Department of Public Works, is a source of congratulation to all who are sincerely interested in the uplift of music and its continuance through the present time of stress and strife.

It was an astute move on the part of Commissioner Malone (who, by the way, sponsored John C. Freund's marching singing plan here the memorable last night of the great Liberty Loan drive when Secretary McAdoo spoke) to put the control of municipal music into the capable hands of John Lund, who, aside from his great musical ability, is a modest gentleman, who during his three years' residence here has made many firm friends. He will now be in charge of the free organ concerts, the Municipal Orchestra and the concerts given in the parks of the city. In addition he will continue as director of the Orpheus Society and the Philharmonic Society. Incidentally, it may be well to mention that Mr. Lund has been an indefatigable worker in each Liberty Loan drive, as well as the Red Cross and War Savings Stamp drives and has given his time with no thought of compensation.

The band concerts which have been given under his direction and which will be the feature of an otherwise arid summer musically until the middle of September, have been especially enjoyable and have attracted great throngs of people. These concerts have been given every evening and also Saturday and Sunday afternoons in eight of the city parks in rotation. In Delaware Park the bandstand is placed in an ideal location near the park lake. Crowds of people have surrounded the lake and have listened with rapt attention from beginning to end of the programs, which have generally been light in character with an occasional classic or operatic potpourri as *sauce piquante*. At the park on the front facing the Niagara River automobile parties have been packed in the roadways that traffic was at a standstill. Each evening somewhere in the city the people have this fine opportunity to hear excellent music without price.

Commissioner Malone has arranged to have 2000 children from the different playgrounds of the city gather in Delaware Park on Aug. 17, where, with Director Lund's band, they will sing and dance and later go through some of the playground drills. The songs to be sung by the children will be in keeping with the spirit of the celebration. The afternoon concerts have given joy to the children and each Saturday afternoon at Masten Park Mr. Lund has arranged his program for them. F. H. H.

GABRILOWITSCH TELLS OF CLASH WITH UNION

How Detroit Body's Original Attitude on Symphony Men Was Finally Changed

[EDITOR'S NOTE: MUSICAL AMERICA has received for publication the following communication from Ossip Gabrilowitsch, the noted pianist and conductor of the Detroit Symphony Orchestra.]

Somewhat contradictory reports have recently been circulated concerning a break between the Detroit Musicians' Union and me, which led to my resignation as conductor of the Detroit Symphony Orchestra, and subsequent events which caused me to reconsider my resignation. Permit me to state briefly the facts of the case.

Early in June I went to Detroit in order to hear all local musicians who wished to become members of the reorganized Detroit Symphony Orchestra. The result of these examinations convinced me that there were some excellent players in Detroit, but that their number was not sufficient for the formation of a strictly first-class orchestra. I realized that, in order to maintain a uniformly high standard of musical efficiency, it would be necessary to import a number of musicians from other cities. The importation of such "outside" men is, of course, permissible only with the con-

sent of the local Musicians' Union. Therefore, upon my return to New York, I informed the Detroit Union of the number of musicians whom I considered it necessary to import. The union, however, at that time did not find it possible to give the required authorization and insisted that the orchestra should consist chiefly of local talent. I replied that under such conditions I could not undertake the formation of a first-class orchestra. I pointed out that since the directors, guarantors and supporters of the Detroit Symphony Orchestra were assuming heavy financial obligations in order to give Detroit a truly fine orchestral organization, it was my duty, above all else, to see that the orchestra should actually be first-class—irrespective of the question where the musicians would have to be imported from. Unfortunately, the attitude of the union at that time remained uncompromising, and as a result I promptly telegraphed my resignation.

Subsequently, the whole matter was put before the president of the American Federation of Musicians. The Federation represents all the local unions combined, and it is one of its prerogatives to adjust difficulties similar to the one above described. A conference was held at the New York headquarters of the Federation between delegates of the Detroit Union, the manager of the Detroit Symphony Orchestra and me.

Joseph Weber, president of the American Federation of Musicians, acted as chairman, and a more impartial and fair-minded umpire I have never met. Under his leadership, difficulties seemed just to melt away, one after the other, and in a few hours all was adjusted to complete mutual satisfaction. In fairness to the delegates of the Detroit Union, Mr. Bailey and Mr. Motto, I must say that on this occasion they, too, showed a fine spirit of good-will, which greatly facilitated an understanding. Just as soon as these gentlemen realized that what I was demanding was not for my own sake, but only for the good of the orchestra and for the good of Detroit's musical future, they joined with us in an effort to find a satisfactory solution. Nor did they at any time become unfaithful to their duty of protecting the interests of the Detroit local musicians. It was mutually agreed that in every case, when compatible with artistic efficiency, a Detroit musician should be engaged in preference to a musician from elsewhere—a point of view which I consider absolutely just and fair. I was requested to have additional examinations held in Detroit for those of the local musicians who, owing to nervousness or unpreparedness, had failed to do themselves justice at previous examinations. I willingly agreed to hold a number of places in the orchestra open for Detroit musicians, pending the result of such additional examinations. On the other hand, the delegates of the union agreed that, if the

Patriotic Note in National Association of Organists' Convention

Portland, Me., Is Scene of Annual Coming-Together—Hear Interesting Papers on Music in Camps and of French Troops—Excellent Recitals Also a Feature—Event Pronounced a Success

PORTLAND, Me., Aug. 10.—The convention of the National Association of Organists, which was held here August 7 to 9, was one long to be remembered by every member present. It struck the right keynote at the very start—sociability. Local organists, headed by Will C. Macfarlane and Alfred Brinkler, assisted by the Music Commission and the Chamber of Commerce, had arranged good times for the visitors, but decided that the best thing to do first was to get acquainted; so they arranged an informal reception at the headquarters hotel on the evening before the convention opened, where everybody met everybody and got upon much more intimate terms than would otherwise have been possible. Considering present conditions and the enormously increased cost of travel, which undoubtedly kept many away who live at extreme distances (many familiar convention faces were missing), the attendance was large and highly encouraging.

The convention opened on Wednesday morning with addresses of welcome by Mayor Charles B. Clark and Will C. Macfarlane, the municipal organist of Portland. Mr. Macfarlane, who was the first president of the N. A. O., gave a brief outline of how it was formed eleven years ago at Ocean Grove, N. J., and expressed extreme pleasure at seeing so many old friends present, still members of the association.

In the absence of Arthur Scott Brook, the president, Frederick Schlieder, acting vice-president, responded to the addresses as follows:

Mr. Schlieder's Address

"Again we meet as an association of organists in behalf of music. As we have been so eloquently welcomed to Portland by its chief representative, the Mayor, to enjoy its beauties and to take away with us images for future reflection, so I welcome you, as musicians, to a plane in which music is fashioned and which we are invited in order to enjoy and to form new images of unexcelled beauty. As much as I value the friendship, the help, the inspiration of the members of the N. A. O., I come here at the call of music before which I stand in silence and reverence. I deem it a great privilege and the sublimest opportunity."

"You all hear the call and with one mind we shall turn our attention to music, focusing our attention to the real nature of music, not so much to its physical expression as to its spiritual essence."

"Have you ever been led to reflect upon the real nature of music?"

"Is it only a collection of symbols?"

"Is it only an expression without reason? Is it only an arrangement of tones placed as to please the ear?"

"Is it the expression of a great cosmic force? Is it a law, the knowledge and practice of which invites us to experiences anticipating those of a higher plane? Is it the vibratory language God uses to unite the forces of human nature?"

"The planets, ornamenting the skies, reflecting an influence beyond the imagery of man, tell a story, reveal a plan greater than do tones of music, ornamenting time about us and exerting as well an influence the present generation cannot comprehend."

"There is one thought I wish to bring to you. Music as an expression is only a very small part of the real thing. An expression never embodies the whole. Whenever you hear music you are listening to its physical body. Its real nature is silent. Our emotions are silent. When we laugh or weep, when we give way to anger or follow the impulses of love do we only in part reveal the nature within. There is something vital behind our expressions, no matter what material we employ. There is a great something behind the things we see and the things we hear. We can only know this great something through its expression, it is true. This is a natural law. But there



Above, Left—Mrs. Bruce S. Keator and Mrs. Kate E. Fox. Center—Frederick Schlieder Illustrating a Point. Right—Reginald McAll and H. S. Sammond. Below—Some of the Members Who Attended the Convention.

is a tendency among musicians to turn off the machinery of thought as soon as the fingers are withdrawn from the keys or the voice ceases to emit tone.

"Does music cease to be when its harmonious flow ceases to enter the ears? Its physical force has passed, but its spiritual force should never pass away."

"That music does not live apart from sound in the mind is not the fault of music. The greatest part of music lives in our consciousness, and it is there that man must look not only for his own development and for the further revelation and expression of music."

"Man has spent centuries to reveal music. Each succeeding generation has witnessed a new world of music born. From Bach to Schönberg, what a pathway of musical architecture appears! From the church to the dance hall, what an exhibition of emotional expression. From the organ to the jazz band, what an array of musical sounds!"

"We are guardians of all these. Do we see any opportunities to lift higher the glory of music? Do we endeavor to pierce the dense body of music in order that we may perceive the real force that gives it life? Do we truly try to become more than performers and teachers of musical physiology in order that we may prepare ourselves and others to bring to light the treasures of music still hidden?"

"Music is waiting to be revealed. Are we ready to become masters in its behalf?"

"This is my message to you. Music to me means God. When this sense abides in us, problems cease and the way to mastery begins."

The meeting immediately adjourned to the Auditorium, where a remarkable program by R. Huntington Woodman of Brooklyn was heard. Mr. Woodman was one of the three to open our City Organ

six years ago and is well known in Portland, having a summer place on Bailey's Island in Casco Bay.

Patriotic Sessions

The afternoon and evening sessions were patriotic. That in the afternoon was under the direction of Herbert S. Sammond, song leader, New York Coast Artillery, Forts Hamilton, Wadsworth and Tilton. Papers were read by Wallace Goodrich of Boston, member of the National Committee on Army and Navy Camp Music, on "Band Music," and by J. P. Marshall on "Camp Songs." Mr. Marshall, the Boston Symphony organist, is working with the men in the camps around Boston and gave an exceedingly interesting talk on the development of the singing soldier. His assistant, Ralph B. Brown, gave a few illustrations of the kind of work that they are doing.

In the evening a lecture was given by Reginald McAll on the "Poilu and His Music." Mr. McAll has recently returned from France, where he was working as an overseas secretary of the Y. M. C. A. He gave a vivid account of his life at the front, having been many times under fire, and described his work with the French soldiers. He secured many excellent pictures which were shown on a screen, and during the evening gave several examples of the French soldiers' popular songs, comparing and contrasting them with those of the other Allies. At the conclusion he made an earnest appeal to his brother organists for recruits for the Y. M. C. A. work in France.

There have been some who felt that the convention should have been omitted this year, but if any such were present they must have felt that the first day alone justified the holding of the convention.

Thursday morning was scheduled for a sail on Casco Bay, but a thick fog hid the scenery, so it was abandoned. A business meeting was held instead, when the secretary's and treasurer's reports were read. They showed a healthy condition with a membership well over 850. Letters were read from Homer Bartlett, Arthur Scott Brook, H. J. Stewart, Alfred Pennington, Dr. Hemington and others regretting their inability to be present.

At the first afternoon session the subject discussed was "The Art of Being Particular," with a paper by Miles P. A. Martin. Later a conference was held, presided over by Walter N. Waters, on "The Choir." Mr. Waters read a paper by Mabel E. Bray, of Westfield, N. J., who was unable to be present on account of illness, followed by a paper on "Choir Training" by Walter C. Gale of New York, who gave a practical demonstration on how to teach an anthem to a choir. The afternoon closed with a paper by Frederick Schlieder on "Rhythmic Values in Interpretation." William Zeuch of Boston gave an impressive recital in the evening and aroused the audience to great enthusiasm with his magnificent performance of Bach's Prelude and Fugue in D by Bach. He was assisted by the Portland Men's Singing Club, under the leadership of Will C. Macfarlane. After the recital the members of the association were invited to a banquet at the Headquarters hotel by the Music Commission of Portland.

On Friday morning, Rollo Maitland, of Philadelphia, gave a demonstration of "The Film and Its Musical Expression," at the Strand Theatre, which was loaned by the management for the occasion. The picture selected was "Old

[Continued on page 6]

Patriotic Note in National Association of Organist's Convention

[Continued from page 5]

Wives for New," and Mr. Maitland's part was cleverly done.

Elect Officers

This was followed by the adjourned business meeting, at which the following officers were elected: President, Frederick Schlieder; vice-presidents, Hamilton C. Macdougall (Wellesley, Mass.), Charles Heinroth (Pittsburgh), J. J. McClellan (Salt Lake City), Charles

Sheldon (Atlanta), Will C. Macfarlane (Portland); secretary, Walter N. Waters (Weehawken, N. J.); treasurer, Albert R. Norton; executive committee, Chester H. Beebe, Frank S. Adams, J. Christopher Marks, Richard K. Biggs, Alfred Brinkler, Clifford Demarest, Mrs. Kate E. Fox, M. N. Hansford, Rollo Maitland, Reginald McAll, J. J. Miller, Edward H. Macrum, T. T. Noble, Dr. John McE. Ward, Dr. H. J. Stewart, Dr. William Wolf, Miles P. A. Martin, Arthur Turner, Charles Courboin, Edwin A. Kraft,

Charles Boyd, Alfred Pennington. The place of meeting for next year was left in the hands of the executive committee to be announced later.

The afternoon was taken up with a discussion on "The anthem—are the spirit and form of Bach's church music an adequate expression of the devotional needs of to-day, or is the modern romantic style to be used as a greater spiritual aid?" A lively discussion took place. The speakers included Dr. John McE. Ward, Dr. Latham True, Hamil-

ton Macdougall, Harvey B. Gaul, Walter N. Waters and others.

Henry S. Fry, of Philadelphia, was the recitalist in the evening and gave a superb performance of an interesting program, including several compositions by members of the American Organ Players Club of Philadelphia.

A special feature and one much enjoyed by the members was Mr. Macfarlane's daily organ recitals, which continue until September 6. They were attended.

ALFRED BRINKLER

New President of Altschuler Orchestra Authority on Russia

Col. William B. Thompson, F. S. Hasting's Successor, Was Head of Red Cross Mission to Russia—His Interest in Altschuler Orchestra Will Enlarge Scope of Its Activities—Hopes Through This Medium to Knit Sympathies of Two Great Democracies

WITH the belief that a better understanding of Russia and its people could be reached by a more general appreciation of its artistic resources, Col. William Boyce Thompson has accepted the presidency of the Russian Symphony Society. He will succeed Frank S. Hastings, who served in that capacity since its inception and who will remain as one of its officers in the reorganization which will follow.

It was Colonel Thompson's generosity that enabled the Russian Symphony Society to give its subscription concerts in New York last winter. While some contributions had been received, there was still lacking \$10,000, and this he contributed when the matter was brought to his attention. He took the ground that in every way the bonds between this country and struggling Russia should be strengthened and that Russian music should be encouraged in view of this object.

The Russian Symphony Society has been particularly fortunate in having the patronage of Margaret Woodrow Wilson, who has been indefatigable in obtaining support for its work, so that these concerts should be a permanent feature of American musical life.

On Monday Manager Daniel Mayer received word that Margaret Wilson had accepted the chairmanship of the Ladies' Committee of the Russian Symphony Society.

As head of the Red Cross Mission to Russia, Colonel Thompson spent nearly a year in that country and gained a knowledge of Russian character and of Russian political affairs that should be an asset to American diplomacy in dealing with that bewildered nation. He obtained an insight into the psychology underlying the Russian revolution, and with it came a comprehension of the difficulties encountered by those remote from the scene, in understanding a social upheaval not only political but economic in its character.

Colonel Thompson has been a director of the Federal Reserve Bank of New York since its organization in 1914. He is also a director of the Metropolitan Life Insurance Company and president of the Magma Arizona Railroad Company. This, in addition to his directorship in both the Utah and the Nevada Consolidated Copper Companies, and his presidency of the Inspiration Copper Company. It is due to his efforts as chairman of the Westchester County Commission of Safety that United States Senator William M. Calder introduced the Daylight Saving Bill, which became a law early in the year.

Colonel Thompson is vice-president of the Rocky Mountain Club. He is also a member of the Union League, Metropolitan, Columbia University, Hudson River County, Sleepy Hollow, Republican and Ardsley clubs and a fellow of the American Geographical Society.

Instituted "Home Paper" Service

His latest war work has been the institution of the "Home Paper" Service. At his personal expense he is now sending 6000 copies of the Westchester County papers to the soldiers and sailors who came from that county. So appreciative have been the letters received from the men at the front over the receipt of these papers regularly, which has kept them in touch with their communities, that Colonel Thompson has

been urged to bring the results of this work to the attention of the country generally. In order to do this a national organization has been formed, and one in the State of New York is now being perfected under the auspices of the New York State Press Association.

The active interest of Colonel Thompson in the Russian Symphony Society



Col. William Boyce Thompson, the Banker and Railroad Man, Who Is the New President of the Russian Symphony Society.

will serve to enlarge the scope of the activities of that organization, which will be placed on a more stable basis. A committee of prominent women is now being organized with this end in view.

The Russian Symphony Society was founded by Modest Altschuler, its present conductor, fifteen years ago, to introduce and to give the right interpretation to the music of the Russian school of composers. Colonel Thompson, through the medium of the Russian Symphony Orchestra, hopes to weld together more closely the sympathies of the two great countries through the universal medium of music.

AUSTIN HAS FIRST LARGE 'SING'

Sergeant Wall Leads Chorus of 500 in Inspiring Event

AUSTIN, TEX., Aug. 7.—Austin's first large, inspiring community "sing" was given on Aug. 3. Under the direction of Sergeant Wall, song director at Camp Travis, who had come over to Austin for the event, a chorus of 500 men from the three camps at Austin gathered at Barton Springs, a few miles out of the city, and gave a concert of camp and community songs.

In the interest of the War Camp Music Service, a meeting was held at the Driskill Hotel on Aug. 6. James F. Moore, of the Fosdick Commission, addressed the meeting and made an appeal to those present for a pledge or

anything they could do in the way of entertainment. Owing to the illness of Frank Lefevre Reed, who has been appointed director of this work for Austin, Willie Haines presided.

About fifty cards were signed, and it is hoped that the three captains to be appointed will each secure at least twenty-five pledges, making a total of seventy-five entertainers available for work in the three Austin camps.

It is Mr. Reed's wish to put this work on military basis and have a card index so completely organized that it will be an easy matter to arrange entertainments at short notice.

NOTABLE ARTISTRY AT LAKE GEORGE CONCERT

Leopold Auer and His Associates Appear in Red Cross Benefit That Attracts Enthusiastic Audience

Last week saw a gala spectacle at the Court House of Lake George. The event was a benefit concert for the Lake George Red Cross Auxiliary Fund, under the auspices of Mme. Bogutskaya-Stein, the Polish pianist and artistic associate of Professor Auer. It was a notable success.

A distinguished audience completely filled the spacious hall, including all available standing room, while many were the enthusiasts who had come, but who had to be refused admission, the entire house having been sold out completely several days in advance. The ushers were attired in the attractive Red Cross costume. An additional attraction was given to the concert by the fact that Professor Auer had also tendered his services to this noble cause.

The concert was introduced with the national anthem, "The Star-Spangled Banner," accompanied on the piano by Mme. Stein. Followed Bach's famous Concerto for Two Violins, played by two of Professor Auer's pupils—Lady Speyer (of London) and Ruth Ray (of Chicago)—with Mme. Stein at the piano.

The ensemble playing of these three artists was admirable. Prolonged applause greeted their performance. The program's second number was represented by the appearance of the venerable master, Professor Auer, himself. As he stepped upon the platform, the entire audience paid homage to his genius by rising and cheering him to the echo. Auer's playing of Beethoven's Sonata in G Major proved something of a revelation to many. Each of the three movements was invested appropriately with the wondrous spirit of the composition. A veritable ovation was evoked by this performance, the last movement being enthusiastically demanded in repetition. Mme. Stein, who effectively contributed in the worthy presentation of the sonata, fully shared the success with Mr. Auer. The third and concluding number of the evening's program comprised three short works played by Max Rosen, the noted Auer pupil. The first of the group was Burleigh's "Summer Idyll," the second, the "Slavonic Dance" of Dvorak and the concluding, a "Caprice Basque" of Sarasate. Rosen's exquisite playing, his fine style, the sweetness of his tone and his stupendous technical mastery amazed as much as they delighted. His self-contained and modest stage presence went far toward endearing him to his auditors. Several encores were frantically demanded and granted. Rosen's accompanist, Mr. Balaban, also came in for his share of recognition, thanks to his very efficient piano accompaniments. The auditors found it hard to realize that this so atmospheric concert of distinction had taken place in the court house of a little village on the picturesque shores of Lake George and not in some well-known metropolitan concert hall.

HEADQUARTERS IN BOSTON FOR "Y" CAMP CONCERT

William Griffith Directs Office Which Manages Concerts in Northeast—Co-operation of Soldiers

BOSTON, Aug. 10.—The Y. M. C. A. activities department has recently opened offices in the Little Building for its entertainment bureau. This will be headquarters for the Northeastern Department, which includes all the New England States from New York to the Canadian line. The manager of all the entertainments given by the Y. M. C. A. in this section is William Griffith, who was a concert baritone of repute before taking up this work. Mr. Griffith has toured in concert with Mary Desmon and Carl Barleben, and appeared with Evan Williams. He was baritone soloist in the Welsh-American Glee Club of New York.

Every form of entertainment is provided for the soldiers, from concerts of "classical" music to minstrel shows. The artists, says Mr. Griffith, find this the most interesting they have ever done. The men want to hear music, especially good music, and their appreciation of it is genuine. A great good is also being accomplished in stimulating the men's taste for music, and particularly in bringing music to those who have never heard any real music before. Often their response is so immediate that many men after hearing their first concert come up and ask whether they can not join the band school and learn to play.

The soldiers are not dependent upon outside musicians for their music, however, for a great deal of first class ability exists right in the camps. Singers have been found who were formerly in grand opera companies, and there are players of all instruments from well-known symphony orchestras.

Music, far from being a non-essential, one of the very first things the soldiers ask for when they have a moment of leisure and in the hospital, as soon as a man can get up, if he is musical himself, he calls for something to play on, and if not he asks for his favorite record on the phonograph. In hospital at New Haven, for example, there have so many musicians that they are starting a symphony orchestra, and in the companies of colored men, recently arrived at Camp Devens, there are already several flourishing jazz bands.

Attempt Rescue of Pianos in Face of Terrific German Fire

BOSTON, Aug. 10.—A. J. Gould, a secretary with the Anzacs in France, writes from Paris of the devotion to music shown the other night by two secretaries and three Anzac orderlies of the Australian sector. Their devotion consisted in nothing less than trying to rescue a piano from a "Y" hut which was being shelled at the time by German machine guns. After finding the ponderous piano too heavy to carry through the ruins of the hut, they tried to move a smaller upright, only to have it stick in the doorway. Not wishing to wait while the German gunner widened the door with their explosive the soldiers and Red Triangle men were forced to be content with saving the moving picture machine.

TACOMA, WASH.—Marie Gashweiler, pianist, has been appointed director of the annual teachers' course in piano at the Aquinas Academy. The music committee of the Women's Democratic Club of Seattle, of which Mrs. Edward Cudde is chairman, presented the Sixty-third Coast Artillery Band of Fort Worden with a large supply of music, on the eve of its departure for France.

Lady teacher of piano and theory will accept position in select boarding school or college. Excellent references. Address: Firmata, care Musical America.



Dear MUSICAL AMERICA:

In the issue of the New York Tribune of Sunday, July 28, I find an article by H. E. Krehbiel, illustrated by his familiar features, in which Mr. Krehbiel, while admitting that it is not yet possible to estimate fully the effect which the war has had upon musical activities in America, considers that it is possible to discuss it in its principal phases. The article is embellished by an original song by Mr. Krehbiel, entitled "The Yankee Boys to the War Are Gone."

It will no doubt be pleasing to many to know that Mr. Krehbiel has returned to the sphere of his former activities, for, however much one may disagree with his viewpoint at times, he was always a very interesting writer, with a vast fund of accumulated experience from which he could draw.

In the article in question Mr. Krehbiel first takes up the question of musical composition, which he considers has not been stirred except by a violent agitation of the little, popular puddles. The functions that have been seriously affected are, says he, those of the teachers, the concert-givers, the opera companies and their forces, the publishers and manufacturers of musical instruments. With regard to the two latter Mr. Krehbiel admits that he lacks specific and trustworthy data.

Then Mr. Krehbiel goes on to review the situation to the effect that there has been a curtailment in the performance of the world's best music and, as there has been no augmentation in the world stock of good music, it would scarcely be possible to argue that America has improved in taste and appreciation of the things that belong to the art during the war period.

"The effect," says Mr. Krehbiel, "has probably been very much the reverse, for the appeals which have been made to sentiment have not had artistic advancement for their aim, but the creation of prejudices and often the exploitation of sordid interests. Many wrongs have been committed in the name of patriotism and charity."

In connection with this Mr. Krehbiel calls attention to the manner in which Fritz Kreisler was made to suffer. He also reviews the cases of Dr. Ernst Kunwald of Cincinnati and Dr. Muck of Boston, the changed condition at the Metropolitan Opera House due to the war, its effect upon the Chicago and Boston Opera Companies, and then he turns his attention to the feeling of intolerance which banished German songs from the programs of many of the singers, and is particularly bitter against those orchestras which banished even the music of the classics. He concludes by admitting that the apprehension that the imposition of a war tax on amusement tickets would work havoc in the concert field has not been realized.

With much that Mr. Krehbiel has said I would be inclined to agree. The trouble with his whole article, however, is that it is not constructive, for, as usual, Mr. Krehbiel has utterly failed to take a broad, enlightened, and I would add, even intelligent view of the situation as far as music is concerned in this country since the war began. And this is not to be wondered at, considering that his life has been passed within a very narrow circle. He has utterly failed to perceive the tremendous impetus given to music where it was most needed, namely,

among the masses. He has utterly failed to perceive that we never shall be a musical nation in the true sense until we begin with the masses and so build up from that basis to higher degrees of knowledge and culture.

That Mr. Krehbiel has failed to realize that this nation has become a singing nation, whether in the way of the boys in the camps or the boys in the trenches, that there is more music today than there ever was before, is to be expected, considering, if I remember rightly, that not so very long ago he referred briefly to Community Singing as "a prostitution of the art." If he would take Walt Whitman's view, who wrote that he "heard and saw America go singing to her destiny," he would broaden out and so aid the cause of music as a vital factor in our national, civic and home life, and help direct its course in the right direction.

Mr. Krehbiel knows music only as an art for the cultured few. Music as something vital and much needed, especially in these times of strain and stress, he knows not. A great chorus of a patriotic song coming from the throats of ten thousand people, or ten thousand soldiers, would no doubt produce in Mr. Krehbiel a disposition either to hurl himself violently into the sea, or to take to the woods. An orchestra of high school children, with its possibilities of faulty technique, would not mean to him a glowing sign of musical progress. It would torture his soul as so much lost time and effort. A singing, marching crowd of soldiers or Red Cross nurses, or children, would cause him to emit a groan of despair.

However, in spite of the viewpoint of this eminent and justly respected critic, we are moving, the people are singing and, though much of the singing and though many of the songs may be banal, we have started, anyhow. The great mass soul is expressing itself in spite of critics, of the dilettante, of those who believe in art for art's sake and who would, if they had their will, confine the Heaven-sent muse within the bounds where the cultured few can meet and delectably enjoy themselves in sweet repose.

Now there is another writer of a different order, whose name comes to my mind through the account in the papers of his tragic death on the Great South Bay. I refer to Gustav Kobbé, for many years writer for the musical magazines and particularly for the New York Herald. Your news columns have told the story how Mr. Kobbé was killed by a hydro-aeroplane while still in the prime of his life and powers.

Kobbé belonged to the broadminded writers on music, as is shown by the titles of many of his books and also by the character of what he wrote for the daily press. His viewpoint was broad, his taste catholic, his expression, while at times critical, was never cynical. He was a most genial companion and necessarily had a large number of friends and acquaintances. Thus he lived among his fellow men and did not, like some other critics I could mention, feed upon himself, which is poor business, believe me. Kobbé also deserves particular distinction, as he was among the first to edit a musical publication and so may be regarded as a pioneer.

A significant sign of our musical progress is the movement all over the country to erect suitable auditoriums for the giving of concerts and for musical entertainments outside such theaters and large halls as are available. As the traveling artists and concert companies know, there are many towns where there are large auditoriums, but these are often too large, or are spoiled by a defective acoustic. In many places, some of importance, the only available auditorium is the town hall or the auditorium of the leading high school house, where the acoustic is not good, owing to the comparatively low ceiling.

A conspicuous instance of the tendency to put up an auditorium which would be suitable for general musical purposes is the city of Saratoga, which has always been distinguished for the reason that in its great hotels good music, with fine orchestras, supplemented often by soloists of distinction, has been a prominent feature of the summer season. The park concerts in Saratoga, as well as the hotel concerts, are thronged with appreciative audiences. Outside the hotels the only auditorium has been the great convention hall, which is altogether too large, except for extraordinary musical occasions. In fact, the hall is so large that even some of our leading orchestras, with soloists, have been unable to fill it.

As the popular taste for music grows and improves and as a love for music

passes out from the select few to the mass of the people, the need of appropriate auditoriums will not only be appreciated, but it will find practical expression. In the next decade I look for radical changes in this regard, which will exert a great influence in improving the size and character of the audiences that attend the better class of concerts.

Somebody asked me recently what had become of that distinguished writer and critic, James W. Hunker.

"Why," said I, "he's writing as brilliantly and as interestingly as ever for the Philadelphia Press."

Which gives me again the occasion to refer to the fact that the average New Yorker has no idea of the high character, enterprise and power of the press outside his own city. If the average New Yorker were told that there are papers in Philadelphia, in Chicago, that in some respects surpass most of those in his own city, he would undoubtedly express surprise.

In one of Hunker's recent articles he tells of an interview with Debussy and refers particularly to the fact that Debussy wrote much musical criticism at one time, chiefly memorable for its unsympathetic attitude toward Schumann and Wagner, which Mr. Hunker says was not because of reasons patriotic, but no doubt the result of a natural reaction against the chief educative forces in his development. For without "Tristan and Isolde" there would be little of artistic novelty in "Pelléas and Mélisande," unless, says Mr. Hunker, we include Moussorgsky and the whole-tone scale.

Now there are a good many people who have an idea that the only adverse criticism the great German composers ever received was at the hands of the French and Italian writers, whereas, as a matter of fact, there never was a country which produced so many really great composers as Germany, and there never was a country where the same great composers had so little credit, till the later years of their lives, or till they were dead and had passed out. Sufficient attention cannot be called to the fact that the majority of the great German composers were never acclaimed in their own country till later. What Wagner went through at the hands of the Germans he has written. It is not complimentary.

It is high time the old idea was exploded that the Germans have always been so musically cultured that whenever a great talent among them arose they immediately acclaimed it. They did nothing of the kind. They did their utmost to damn and kill it.

Some time ago, when your editor was proclaiming his faith in the existence of such a personage as the American musical composer, Henry F. Gilbert, whose "Dance in Place Congo," you remember, was produced at the Metropolitan last season, and who before that obtained some notable success as a composer, took occasion in your own columns to controvert your editor's position, which he deliberately misunderstood. He insisted that inasmuch as this country had not produced a Debussy or a Richard Strauss, we had not shown any power in the way of musical composition, nor would we be likely to.

The falsity of Mr. Gilbert's position lay in this, that your editor had insisted, and I agree with him, that in a country even as new as this, which had already produced distinctive and leading types in almost every line of human endeavor, it was impossible to suppose that we did not have at least the latent ability for musical composition of the highest class. The trouble with us, said your editor, was that we would not give our own composers a hearing to the extent that they deserved, and consequently with opportunity lacking, the talent did not express itself.

While the music of the "Dance in Place Congo" was well written and had a certain vigor, it was altogether too "brassy," and so before it was over had become tiresome. And, furthermore, as I endeavored to point out at the time, it was absolutely out of the character of the negro music as I know it.

I refer to the matter, however, for the reason that Gilbert is one of the men to whom I look, in the immediate future, as likely to produce a music drama of sufficient force, inspiration and also with sufficient melodic charm, as to exercise a very powerful appeal. The stir created by the war and the undeniable spirituality which it is evolving, may perhaps induce Gilbert to break away from the rut in which he has been moving, from negro melodies and Indian themes, and all the old bundle of tricks, and give us something that is really

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 137



Andres De Seguro, Famous Spanish Basso of the Metropolitan. Noted Equally for His Art and His Monocle

original and inspired. I say this particularly because of his more or less adventurous career, of which Olin Downes, the highly talented critic of the Boston Post, has recently given us in the Musical Quarterly a graphic description.

Gilbert, who looks like a jovial farmer, studied under MacDowell, during which period he made a living by playing the violin in theaters and for dances. He has been a real estate agent, a foreman in a factory, a worker in music lithographing establishments, a collector of butterflies, with an Arab for companion, in Florida, a raiser of silk worms. At the World's Fair in 1893 he served as a bread and pie cutter in a restaurant, and while at the fair took down the folk-songs of the Oriental people who pitched their tents in the Midway Plaisance.

In other words, Gilbert has come in touch with life; life as it is in all its various phases; the life of the mass, and so should have acquired that education in the way of sympathy with humanity which is beyond even the power of books to impart. So it seems to me the time has come when he should be able to produce something of such distinctive merit, with, as I said, such a powerful appeal as would give the lie to his own declaration that the American composer does not exist, except in the imagination of a few idealists like your editor.

In these Musings last week there appeared a paragraph which was based upon misinformation and it is proper that an apology and an explanation be made, both in justice to Arnold Volpe, the subject of the reference, and to those readers who may have gained an erroneous impression through it. Mr. Volpe was characterized as a hard working, sincere musician of German birth. Mr. Volpe is not a German. He was born in Kovno, Russia, lived there twenty-eight years, served his time in the Russian Army, and has been a citizen of the United States for the past nine years.

The war is not only bringing the great folk-songs to the front, but it is having a direct influence toward a greater

[Continued on page 8]

MEPHISTO'S MUSINGS

(Continued from page 7)

appreciation of the value of clear diction. The words of the songs are beginning to mean something. Hitherto the great majority of our singers, whether amateur or professional, have considered that the music was everything, forgetting that a song is, after all, only a poem set to music. Indeed, if you were to ask the average person who composed "Aida" you would promptly get the reply, "Verdi." Nothing of the kind. What Verdi did was to compose the music to the tragic drama written by the Italian poet, Ghislanzoni, who was assisted in the work by Mariette Bey, a Frenchman, in Cairo. And, contrary to the dictum of the lamented Elbert Hubbard, the work was not written for the Shah of Persia, who had no interest in music, however much he might have had in poetry, but was written at the request of the Khedive of Egypt to celebrate the opening of the Suez Canal.

* * *

It seems that Sir Henry Wood of London, who was recently, you know, offered the position of conductor of the Boston Symphony Orchestra, which he declined, not long ago lectured on the subject of diction, and puzzled his hearers by addressing them as follows:

"See-ded dwun dye at thee yorgorn, ay wuz zweerey and eel ut eese—"

His audience looked puzzled, as well they might.

"Now," proceeded Sir Henry, "this isn't Esperanto, neither does it happen

to be Chinese or Choctaw, or any other outlandish lingo.

"It is merely how many singers render the first two lines of the 'Lost Chord,' which are, translated into ordinary English, 'Seated one day at the organ, I was weary and ill at ease.'"

You may remember that, writing on this subject before, I told you how the sounds that came from a young American lady who was singing a song, were "Wau klaw raw bau Jawey." Not recognizing the language among the many that I am at least superficially acquainted with, I went to the piano and found out that the song was "Wait Till the Clouds Roll By, Jenny."

Of the power of clear diction there never was a better illustration than that given by Wüllner, who made a sensational success in this country some years ago and whose singing of "The Erl King" I shall never forget. Wüllner had been an actor. His presence, his personality were certainly not particularly agreeable. He was already past middle age, he had not much voice, but his marvelous diction carried all before it. He held his audience spellbound, and when he finished Schubert's great song you saw the child lying dead in the father's arms.

When our singers begin to enunciate distinctly (and here let me say a passing word of appreciation to some of our oratorio singers, Americans, by the bye, who do enunciate clearly), the song will have acquired meaning, the poet, the writer of the lyrics, will have come into his own, and the assertion that the song recital is becoming somewhat passé and is losing its interest will no longer be tenable says

Your

MEPHISTO.

ELMAN'S VIOLIN WINS FAVOR AT THE SHORE

Large Audience Applauds Russian at Recital in Big Ocean Grove Auditorium

(From a Staff Correspondent)

OCEAN GROVE, N. J., Aug. 12.—Mischa Elman came down from his summer home on Long Island to play for a large audience of violin music devotees on Saturday night at the great Auditorium here. The weather man took a hand in the management of the affair, without protest from R. E. Johnston, the official impresario, by providing the first cool evening that the summer residents of the Jersey shore had experienced in several weeks.

These concerts at Ocean Grove take on quite a metropolitan aspect. In the audience you will see many faces that may be found at any Carnegie Hall or Aeolian Hall recital. At the Elman recital the violin followers were out in full force and they had every reason to find joy both in the program and in the playing of the young Russian.

With Frank L. Sealy at the organ, Mr. Elman opened his program with the Vitali Chaconne, done with fine restraint, characteristic beauty of tone and rhythmic sense. To play in this vast auditorium is no easy task, but Mr. Elman succeeded in overcoming all difficulties and again showed his notable violinistic mastery.

With Philip Gordon as his accompanist, he played the Saint-Saëns Concerto No. 3 in B Minor, having preluded it with "The Star-Spangled Banner," as the big electric American flag flashed its colors above the stage. The concerto was delivered with fine artistry and won well merited applause.

Other numbers that were appreciated were the Gluck Largo, the Handel Minuet, the Chopin-Sarasate Nocturne in E Flat, the Brahms-Joachim Hungarian Dance, Mendelssohn's "Song Without Words" and Wieniawski's "Air Russe." There were many encores and at the end the customary rush to the platform with a supplemental recital. P. K.

DENY ANTI-AMERICAN REMARKS

Steindel and Three Other Members of the Stock Forces Officially Quizzed

CHICAGO, Aug. 10.—Artistic temperament was not accepted as an excuse for injudicious remarks on the war situation when four members of the Chicago Symphony Orchestra appeared before Assistant District Attorney Francis Borelli on Aug. 9 in an effort to explain away certain alleged anti-American utterances. The quartet were

Bruno Steindel, first 'cellist of the orchestra; Joseph Zettelman, tympanist; Richard Kuss and William Hebs. Complaints against them were made by Walter Ferner and Julius Furman, two other members of the orchestra.

Mr. Steindel made strenuous denial of having uttered the remarks charged against him. When asked regarding an incident during an orchestral performance in Springfield, Mass., soon after the entrance of the United States into the war, he admitted that he had failed to stand during a performance of "La Marseillaise," though all the other members of the orchestra joined with the audience in rising to pay respect to the French anthem. His explanation was that he had received no instructions to stand.

"You have made a good living in America," said Mr. Borelli. "Is this the way you show your appreciation? Did you know that your citizenship papers may be taken away from you if these statements regarding your remarks are shown to be true?"

Mr. Steindel had on his examination said that he came to the United States from Germany in 1891 and was naturalized in 1894. He continued to reiterate his loyalty and deny having made the remarks alleged against him. Mrs. Steindel was also questioned by the prosecutor.

Mr. Zettelman is said to have expressed his contempt for "The Star-Spangled Banner" while it was being played by the orchestra. A remark charged against Kuss is "I would kill any son of mine who learned the American language." Mr. Hebs is said to have declared his desire to return to Germany "because he believed in the German government, not in the American government." All were emphatic in their denials of the alleged remarks, but Mr. Borelli ordered them to return for further questioning, at which time the persons who declare they heard the statements were to appear against them.

E. C. M.

Nathalie Jacus Heard in Red Cross Recital at Woodstock, N. Y.

Nathalie Jacus, soprano from the Hemstreet studio, New York, was the featured soloist of the interesting recital given for the benefit of the Red Cross at Woodstock, N. Y., Aug. 3. Miss Jacus won laurels for her interpretation of a well chosen program, which included works of Pergolesi, Haydn, Sibelius, Lange-Müller, Gretchaninoff, Bleichmann, Bizet, Catherine, Moreau, Chabrier, Weckerlin, Couard, Campbell-Tipton, Beach, Nevin, Maley, Weatherby and Scott. Lillian Miller Hemstreet was an able accompanist.

May Mukle Organizes String Quartet

May Mukle, the noted English violoncellist, has organized a quartet for the performance of chamber music. Associated with her are Marie Caslova, the violinist; the English viola player, Rebecca Clark, and the pianist, Ethel Cave Cole.

Ravinia's Opera Touches Zenith with Production of "Tre Re"

Montemezzi's Work Given an Interpretation of Signal Beauty by Muzio, Rothier, Marr and Kingston—Hageman and His Forces Distinguish Themselves at Performance of "Romeo"—DeLamarter Directs Première of Own Cantata—Other Chicago Musical Happenings

Bureau of Musical America,
Railway Exchange Building,
Chicago, Aug. 10, 1918.

RAVINIA PARK reached what is undoubtedly its high level in all the time that opera has been given there with a performance of Montemezzi's "L'Amore dei Tre Re" on the evening of Aug. 3. It is a score of extraordinary beauty, perhaps the finest that has come out of modern Italy; its brevity rendered important excisions unnecessary; and its performance put it upon a lofty plane. Claudio Muzio, Leon Rothier, Morgan Kingston and Graham Marr were the participating artists, with Gennaro Papi in the conductor's stand.

One risks undue repetition in considering Mme. Muzio in a rôle like that of *Fiora*, which falls into the same category as her *Tosca*, *Nedda* and *Santuzza*, something that all other soprano artists could study with much advantage to their own impersonations. She has given to the term, singing actress, a new and a more pleasant signification, since she is both a singer and an actress, while many of the others who use the term, or permit it to be applied to them, are one or the other, occasionally neither. With her intelligence, her poise, her technical knowledge of the stage and the lovely voice, which vivifies everything she does, she has made a sensation such as has never been equaled by any of the artists at the north-shore enclosure.

Likewise, Rothier electrified the audience with his performance of *Archibaldo*. There was an extraordinary blend of energy and dignity, and in the case of the song in praise of Italy in the first act, magnetic, inspiring singing.

The rôle of *Manfredo* was superbly sung by Graham Marr, who put into it a note of wistful pathos. The impersonation was a distinct achievement, in some respects the superior of all its predecessors.

There was also some splendid singing on the part of Kingston, in fact everything that he has done at Ravinia Park this summer has been a great improvement over anything he has displayed around Chicago in past seasons. It is possible, even probable, that neither he nor Marr will ever rank very high as actors. They have left the most favorable memories in cases where the singing was at its maximum and the necessity for acting at the minimum. From the point of view of one in the audience, Kingston seemed to be made profoundly uncomfortable by the lengthy embraces demanded in the opera, and when it came to the final scene one would infer that Marr read the stage directions to imply that the poison was on *Fiora's* left ear instead of her lips. These were the only points to be alleged in disfavor of an otherwise splendid performance.

"Romeo and Juliet"

"Romeo and Juliet," sung in a much tabloided form on Aug. 7, did not measure up as highly as the Montemezzi work. Here Orville Harrold and Lucy Gates appeared in the title rôles, with Rothier as *Friar Laurence* and Cordelia Latham as the *Nurse*. It was a performance concerning which there was little to say either in praise or derogation. Three scenes were given, namely, those of the balcony, the wedding and the tomb. There was nothing in any degree incorrect, but on the other hand, with the exception of Rothier's booming tones, there was nothing of particular distinction.

To this statement there is, however, one notable exception. This was the performance of the orchestra under the bâton of Richard Hageman. As it turned out, the Gounod score had been cut too liberally for the length of the entertainment given by nights at Ravinia Park, therefore Mr. Hageman preluded the performance with an unannounced rendition of Tchaikovsky's "Italian Caprice." This is a work which in the light of modern music is coming to sound somewhat old-fashioned, but there can be no question about Hageman's gifts as an interpreter during its performance. It was leisurely,

but he read a mellow charm into it which made it an excellent forerunner of the opera.

All the beauties in the Tchaikovsky work appeared even more decisively in the Gounod score. Hageman has definite ideas about the interpretation of an opera, and he has the skill and the power of command to put them into practice. They are invariably logical and frequently of a high degree of beauty. As has been noted previously in these columns, the important concert programs of the Chicago Symphony Orchestra, especially those which take place on Monday and Friday evenings, are under his direction and have developed into some of the most attractive features of the week's schedules. He is a learned and adept musician and an interpreting artist of high powers.

Eric DeLamarter, organist and choir-master of the Fourth Presbyterian Church, directed the first performance of his cantata, "Give Ear, O Israel," at the vesper choral service of the church on the afternoon of Aug. 4. Felix Borowski's motet, "Thy Word Is a Lamp," for a six-part chorus, scheduled for production in the same place, has had its performance postponed until autumn.

Among the recent engagements for the new season of the Boston English Grand Opera Company two are intimately connected with the Chicago Musical College. Edna Kellogg, engaged for principal soprano rôles, is a pupil of Edoardo Sacerdote, and Stanley Deacon, who will sing the baritone parts, has been for several seasons an instructor at that institution.

Finley Campbell, a baritone who has seen arduous duty on the Canadian front at Flanders, and was wounded in the course of his service there, was the soloist at the Drama League entertainment on the Municipal Pier, Aug. 9. He brought the war a little closer home by singing a series of the songs which he found popular in the trenches.

The French band known as "La Musique Militaire Française," directed by Gabriel Parés, has reached Chicago in the course of its American tour, and during the past week has given several concerts. After appearing at Great Lakes Naval Training Station and Fort Sheridan, both north of the city, it gave a concert in Grant Park on the evening of Aug. 10, and on the next night at the Municipal Pier. The last-named appearance was made through the co-operation of the Board of Public Works and the Civic Music Association.

Emma Noé, soprano, one of the latest acquisitions to the forces of the Chicago Opera Association, appeared as the leading figure in one of the series of summer concerts at Mandel Hall, University of Chicago, on the evening of Aug. 9. She made a forcible impression on an audience which filled the hall. She displayed a voice of excellent quality and large volume, and sang in a manner to indicate that she is a well-trained and sensitive musician as well as a singer with a good vocal organ. Her numbers were partly operatic, consisting of the Cavatina from Gounod's "La Reine de Saba," and "Non so più," from Mozart's "Le Nozze di Figaro," as well as two groups of songs. This, her first appearance in Chicago, can be scored as a success, and her future development will evidently be worth watching.

With her on the program was the Great Lakes Chamber Music Quintet, recently organized out of Chicago musicians who are now in the naval service. The members are John Doane, piano; Herman Felber, Jr., first violin; Carl Fasshauer, second violin; Robert Dolejsi, viola, and Walter Brauer, cello. Appearing in their naval uniforms, they played two movements from the Beethoven Quartet, Op. 18, No. 1 and some other numbers.

Ellen Ekholm, pianist and artist-pupil of Harold Henry, was the soloist at the Ravinia Park orchestra concert, Aug. 9. After playing works by Rachmaninoff and Chopin, she was recalled three times and played an encore.

EDWARD C. MOORE.

Beecham's Revival of "Le Coq d'Or" Lends Brilliant Touch to Season's End in London

Rimsky's Work the Musical Event of Week in City—Not Given with Double Cast—London Quartet Ends Fourteenth "Pop" Series—Final Concerts at Noted Music Schools—Other Musical Events in England's Capital

Bureau of Musical America,
12 Nottingham Place,
London, W. 1, July 22, 1918.

MUSICALLY things are on the wane in London, for the season is over. Yet we have had a peculiarly interesting week, with the production by the Beecham Opera Company of "Le Coq d'Or," several excellent recitals and the unusually interesting final concerts of the Royal Academy of Music and the Royal College of Music, as well as the Guildhall School of Music and that for piano playing presided over by Tobias Matthay. One and all these events proclaim the great advance made in the study of music and the serious love that has grown for it. Whether as executant or composer, the talents of musicians seem greater than before. Probably they have been developed by the fact that the best of our students are constantly called upon to help with music to while away the hours that might be tedious to the wounded, and that at the end of every term graduates are eagerly enrolled for four months' service for "Concerts at the Front" by the Lena Ashwell and other organizations.

The revival by Sir Thomas Beecham of "Coq d'Or" at Drury Lane Theater stands pre-eminently as the musical event of the week, one which has come off with flying colors and won golden opinions everywhere. In the last six nights of the present season it is to be repeated twice. The performance was somewhat differently arranged from that given by the Russian company in 1914, gaining in interest and realism by having the players of the parts actually sing their own lines. All the company distinguished themselves for excellent diction, which brought out the quaint humors and burlesque of the lines and plot. The mounting was excellent, quite up to the high standard and traditions of "Old Drury." *King Dodon* was sung by Foster Richardson and *General Polken* by Herbert Langley. These two proved that in addition to their vocal gifts they were a pair of excellent comedians. Sydney Russell was excellent as *Guidone*, and Webster Millar as the *Astrologer*. Doris Lemon sang the florid music of the warnings of the *Golden Cockerel* with great finish and skill. Sylvia Nelis sang and played, or rather danced, the part of *Queen Shemakhan* with fine effect. Miss Nelis's high notes were even more remarkable than usual, and when the natural nervousness of a *première* has worn off, her performance should be splendid. Juliette Autran as the *Royal Housekeeper* was duly gracious and spirited. The procession of big-wigs and freaks was a great spectacular success, and Percy Pitt conducted with the sure, valuable hand of trained experience.

Week's Concerts

The week's concerts were opened last Monday by a fine recital given by Harold Craxton in Steinway Hall, where in Brahms's "Chromatic Fantasia" he proved himself to be a pianist of more than average gifts, with the charm of a poetic personality, fully evidenced also in some delightful compositions of his own.

On the same evening the pupils of Manlio di Veroli gave a concert in Aeolian Hall, the proceeds of which went to the Minesweepers' Fund. It was good to notice that seven out of the fourteen numbers were by British composers and all delightful songs.

An entirely delightful concert was given in Aeolian Hall last Thursday afternoon by Irene Scharrer, in aid of a "young musician adversely affected by the war." Miss Scharrer and Myra Hess were associated in a brilliant performance of Saint-Saëns's "Variations for Two Pianos," and the former closed the concert with Schumann's "Carnaval." The solo violinist was Margaret Fair-



Above: An Oil Painting of Bessie Mark by Herbert Sidney, F. S. A., Showing Her While Singing Gounod's "Ave Maria" to American Troops in Y. M. C. A. Eagle Hut, Strand. Right: Frederic Norton, Composer of the Music of "Chu Chin Chow"

less, who improves with every hearing, while Plunkett Greene sang with S. Liddle as accompanist, introducing a charming new song, "My Molly O," by Herbert Howells.

Last night was this season's last of Frank Armstrong's Free Concerts for Sailors and Soldiers in Aeolian Hall. The artists were Perceval Allen, Phyllis Allan, Norman Hurst and J. O'Hea, with Mr. Armstrong at the organ. These concerts will be resumed in September.

On Tuesday Strokoff gave his third violin recital, assisted by Veroli. An excellent program was given by these artists to a large and delighted audience.

In the evening the same hall was the scene of Vladimir Rosing's "plebiscite recital," and it seems strange that the result was that there was only one British composer on the program.

On Saturday, the London String Quartet concluded its fourteenth series of "Pops" in Aeolian Hall, when they were joined for the Dvorak Quintet for piano and strings in A, by Irene Scharrer, who also played a group of solos. Beethoven's "Quartet" for strings in E Flat opened the concert, and Frank Bridge's quartet, "Sally in Our Alley," and "Cherry Ripe" was the British work, all played with the finish and charm looked for from this combination.

The first students' concert was that given by the members of Sterling Mackinlay's vocal Academy, when about twenty pupils proved the value of their training. Great interest was felt in S. Goburn, a blind singer from St. Dunstan's, who is being trained by Mr. Mackinlay.

Three recitals were given by the pupils of the Tobias Matthay Pianoforte School in Wigmore Hall. All the students revealed the value of Mr. Matthay's training and also the remarkable manner in which their own personalities and musical intelligence are developed on quite individual lines. At two of them Mrs. Tobias Matthay recited and at one Patuffa Kennedy-Fraser sang songs of the Hebrides, accompanied on the Celtic harp.

Sir Alexander Mackenzie Honored

The distribution of diplomas, prizes and medals by Lady Mackenzie to the students of the Royal Academy of Music in Queen's Hall on Friday last was an occasion of more than usual interest, for it was marked by the presentation to the president, Sir Alexander Mackenzie, to celebrate his thirtieth year of office. He has shared the honors of training the musical "young idea" with Sir Hubert Parry of the Royal College, both having raised the standards enormously. Sir Alexander succeeded Sir George Macfarren as principal in 1888. It has been a great asset to our oldest Academy of Music to have at its head a musician world-famed as conductor and composer, who has established a feeling of good-fellowship under his care and direction. To open the music of the af-

ternoon, Dr. H. R. Richards played MacKenzie's "Benedictus" on the grand organ, then the orchestra played his Allegro "From the North," conducted by the composer. Désirée MacEwan and Ada Lewis, both gifted pupils of Matthay, played his "Variations of an English Air," for the Piano. The female choir



under Henry Beauchamp sang Mackenzie's Trio for female voices, "The Earth and Man," and his chorus from "The Cricket on the Hearth."

The students of Trinity College gave their concert in Queen's Hall on Saturday afternoon, when the choir and orchestra distinguished themselves, under the guidance of Joseph Ivimey, by their playing of the Beethoven Symphony in F and Edward German's "Welsh Rhapsody," as well as a "Storm Overture" by Charles Vincent.

The London School of Opera gave its closing performance, which reflected great credit on the direction of T. C. Fairbairn and H. G. Runebaum.

The Guildhall School of Music has had a particularly successful term and promises to launch some fine singers and players. Wednesday afternoon is always devoted to a concert in the fine theater of the institution, under the guidance of the principal, Landon Ronald. Not the least enjoyable was a concert of chamber music by the pupils of Max Mossel. For this Margaret Fairless returned to her Alma Mater to join in Sinding's piano quintet as first violin, and to undertake the same rôle in Borodino's string quartet in D Major.

HELEN THIMM.

FARRAR HURT ENACTING SCENE

Noted Soprano Temporarily Disabled by Vigorous Defense of Home

The tragedian described by Dickens's *Vincent Crummies* as blacking himself all over when he played *Othello*, in order to feel the part thoroughly, had a rival in Geraldine Farrar recently. The Metropolitan star so energetically repulsed the "villain" (Thomas Santschi) as the latter was trying before the camera to break into her home, that in the resulting scuffle Miss Farrar was badly though accidentally injured.

Not only was the famous soprano senseless for an hour after she had struck her head against a real door in the sham fight, but she was forbidden by the doctor to work for a day or two. She was recovering rapidly at last accounts, however. Miss Farrar is expected in New York shortly with her husband, Mr. Tellegen.

San José Will Have Concert Courses Featuring Noted Artists

SAN JOSÉ, CAL., Aug. 1.—If present plans do not miscarry, San José will have a Philharmonic Course next season. Miss Z. W. Potter, who has managed a course in Oakland for several years past, has been spending much time in this city in the interest of such a course to be booked by the Behrmer-Oppenhimer offices. The artists announced for the coming series are Louis Graveure, Lucy Gates and the Trio de Lutèce, Lambert Murphy, Anna Fitzu-

and May Peterson. The concerts are to be given in the Victory Theater and this will be the first time in many years that San José will have an artist series presented by the musical managers. All such events for the past four years have been sponsored by the Pacific Conservatory of Music, which is associated with the College of the Pacific.

M. M. F.

ALL AMERICAN PROGRAMS FOR WORCESTER FESTIVAL

For First Time Only Native Music and Artists Will Be Heard at Five-Day Event

WORCESTER, MASS., Aug. 6.—The sixty-first annual Worcester Music Festival will be an all-American festival this year and will be held in Mechanics' Hall, Worcester, Sept. 30 to Oct. 4. With our country at war it seemed fitting to the Worcester County Musical Association, Arthur J. Bassett, president, to make this an American festival, comprising only the works of American composers, which will be interpreted entirely by American artists.

This is the only time in the history of the United States that a scheme of such magnitude has been attempted, and the Worcester association welcomes the opportunity of being the first to prove that a series of five concerts may be given, consisting of all-American music which will also maintain the same high standard that has characterized past festivals. The plan has met with instant approval and aroused much interest in musical circles.

Choral works to be given are George W. Chadwick's "Judith" and Henry Hadley's "Music: An Ode," given at the festival for the first time last year. The artists engaged include Louise Homer, Mabel Garrison, Reinald Werrenrath, George Hamlin, Arthur Hackett, Frances Nash, Milton C. Snyder, Emma Roberts and Edgar Schofield.

Dr. Arthur Mees will be the conductor and Thaddeus Rich associate conductor. The orchestra will be composed of sixty players from the Philadelphia Symphony. The chorus of 400 voices, directed by Dr. Mees, will be a feature of the festival.

BUFFALO'S PATRIOTIC "SING"

Barnhart Leads Memorable Program on National Holiday

BUFFALO, N. Y., July 28.—An interesting feature of Buffalo's remarkable celebration of the Fourth of July was the community supper in Delaware Park, in the late afternoon, and the concert and community singing on the steps of the Albright Art Gallery at sunset. More people participated in this than any other feature of the celebration.

Shortly after seven o'clock the children marched in a singing parade from the meadow to the art gallery. "Pack Up Your Troubles in Your Old Kit Bag" they echoed as they wound their way to the approach and gathered around a band of forty pieces. Members of singing societies, church choirs and other organizations also came, and under the direction of Harry Barnhart a program of patriotic and other songs was given in which the people assembled nearby joined.

A trio led in the singing of the "Marseillaise" and the anthem was accorded the same homage as "The Star-Spangled Banner," every head being bared. Children sang the Polish Hymn with its note of sadness. Then there were "Old Black Joe," "My Old Kentucky Home," "A Perfect Day" and others. "The Pilgrims' Chorus" was sung by the massed trained voices and the festival was concluded with the American national anthem, everyone standing at salute.

French Priest Tells How Our Men Fight and Die Singing

At the Knights of Columbus convention in New York the French "fighting priest," Father M. Borde d'Arre, paid a tribute to the invariable cheerfulness and courage of the American fighting man, and to his fondness for singing. Almost all our men in khaki, he said, sang the "Marseillaise" as they went forth to battle. He recalled one instance where a young American soldier in the front line was singing the French anthem when a bullet pierced his heart. The heroic clergyman said he would never forget the look of contentment that spread over the dead boy's face. He asserted that the American died gamely and without fear.

Solution of Music Credits System Embodied in Proper Standardization

Supervisor of Music in Schenectady, N. Y., Describes Installation of Plan in Schools of That City—Avoiding Scylla and Charybdis of the Too-rigid or Over-arbitrary Standards—What the New York State Department of Education Has Done

By INEZ FIELD DAMON

Supervisor of Music, Dept. of Public Instruction, Schenectady, N. Y.

[Editor's Note: The following paper was read by Miss Damon at the recent convention of the New York State Music Teachers' Association in New York.]

THE idea of High School credits for study of music under private instruction has unquestionably come to stay, as Professor Marshall said a few weeks ago in Boston. "It is no longer a question of 'Shall such credits be granted?' but 'How shall it be done?'" This is the problem before us, a problem as yet unsolved. Many solutions of diverse kinds are abroad in the land, by their very number and diversity testifying to the sturdiness of the idea. University professors looking at it through their lens of theory, public school musicians working at it from their point of contact with actual conditions, private teachers seeing it in perhaps a more personal way than either of the former, all are working toward a final, fair and satisfactory solution. It should be said in passing that a much-to-be-desired by-product of this condition is the co-operation—the friendly co-operation, I believe—of the private teacher and the school music teacher in a manner which can but result in the safer and saner musical education of young America.

Since in its process of solution the various elements of any matter are disclosed, so there are before us for our consideration certain elements of this situation, whose relation to each other, while perhaps obscure, consists in the fact that they are all related to the main issue. Since one actually knows of what he speaks, only when he speaks from his own experience, let me give you a brief impersonal resumé of three years' experience in this matter in a city of a hundred thousand, in a high school of eighteen hundred. Three years ago, upon deciding that the thing ought to be done, we first of all got into touch with as many private teachers in the city as possible, asking what they thought of the scheme. There were no dissenting voices, all joyfully assented. We then issued our little circular of conditions under which credits might be granted, our parent and teacher blanks to be filled out and went to work, basing our examinations entirely upon teachers' reports of work done. At the end of the first year I called a meeting of piano teachers in the city at my home to consider possible ways of improving our *modus operandi*. A friendly discussion and comparison of methods continued until a late hour and much greater mutual understanding resulted. During the second year tentative courses of study for piano and violin were compiled and sent out to private teachers for their criticisms. Soon after these plans were abandoned awaiting the appearance of the plan to be offered by the State Education Department.

Standardization a Necessity

As a result of this experience certain phases of the condition have become patent. All contemplation of the subject comes to a focus in the word "Standardization." Let us see what such a standard must involve from the point of view of the High School, the private teacher and the pupil. For the High School standardization is a necessity, if the work is to be carried on satisfactorily. For the private teacher the standard must be arbitrary enough to stimulate—or to eliminate—the poor teacher, and must at the same time be sufficiently flexible to permit freedom to the good teacher. For the pupil it must be imperative enough to inspire respect—it must not by any means be a "cinch" course—and genial enough to attract him; he should not have to work many times harder for these credits than for credits for academic subjects. To steer between this compound Scylla and Charybdis is then our problem, not altogether a simple one.

Some of the solutions offered include a separate requirement for artist and artisan pupils—if one may put it that way—a specific method imposed upon the teacher whose pupils apply for credit, State certification of such teachers as present their pupils for credit, or both these latter; or again a standard that sits in judgment, not upon the method taught, but upon the use the pupil has made of that method. This latter, it seems to me, may be extremely dangerous and is not to be encouraged. Whatever plan may be adopted, one thing is inexorable—it must lead away from the idea that piano playing is merely the acquiring of a superior form of digital acrobatics, to the conviction that it is *musicianship*. Another thing of which I feel sure is that a system of High School credits such as that with which I have had experience, is an effective lever upon the teaching situation in the community. When the pupils of a certain teacher continually fail to pass their examinations, parents are going to ask why, and eventually that teacher is going to be obliged to "get up" or "get out." And since the teacher whose musical past is shrouded in obscurity and whose present is "camouflage," is just as much a menace to you good teachers as to anyone in the community, this will react to the advantage of us all. The fact that such a plan operates automatically to bring about such a result removes the keen edge from our concern about the certification of teachers as a requirement for school credit conservation.

However, our concern at this point should be very great. There are two ways of raising the teaching standard by means of the High School credit lever—the one, which I have just mentioned, purely local in its application, slow in operation and carried out at the expense of the pupil; the other and preferable way is by State certification of teachers. In other subjects the State requires both certification of teachers and the meeting of a prescribed standard of work. Why not in music? You realize that in New York State the power to discriminate in regard to any class of teachers lies with the Board of Regents, not the Legislature. Such certification should be based either upon examination or upon extent of preparation. The power for good of such a recommendation in this direction, as the New York State Music Teachers' Association might wish to make, it seems to me, would be very great.

New York Second in the Van

New York is the second State in the Union—if I am wrong in this I should appreciate a correction—to make the granting of High School credits for outside instruction in music a State issue. (Oregon has done so for five years, under a plan which has, however, proved somewhat unsatisfactory and a new scheme of requirements is at present being formulated.) The University of the State of New York Bulletin 653 should prove of interest, as it contains a tentative plan for granting Regents counts to High School pupils for study of music under private instruction. To quote from a member of the Education Department: "We expect the plan to be put into operation next year and to be amended as experience shall indicate." Freedom of speech and constructive criticism are solicited by the Department from you. To quote again: "Rip it up the back and down the back if need be. That is just what this edition is put out for." I would add to this the injunction that you bear in mind that criticism is not necessarily condemnatory. It's usually, you know, the "knockers" who talk and the "ameners" who keep still. If both sides were equally vocal the aspect of many a matter would frequently be considerably changed. If you find something bad "rip it up," but don't "rip" unless you have your mending-iron at hand. If you think a thing should be removed, say what you think should be put in its place. You will also

be interested in Bulletin 1917 No. 49 issued by the Department of the Interior Bureau of Education, Washington, D. C., containing a national plan. You will note a high degree of similarity between the national plan and the New York State plan, although the latter was completed some months before the former came to hand.

Fixing the Standard

To this point our consideration has been concerning the nature of the situation, now as to your relation and mine, the relation of the private teacher and the High School musician to it. Perhaps the following statement presents no field for argument—if the High School grants the credits it has the right to say what standard shall be met—as any other subject. Conceding this to be true, its corollary is also true, if the private teacher prepares the pupil he or she has the right to say *by what means* that standard shall be met. True, the school might say: "We recommend that such and such a method, or something equally good, be used," but, of course, the first clause couldn't be used without the second, without leaving wide opportunity for charges of prejudice and partiality, and the second opens up the gaping necessity for deciding who shall say what is "equally good," and on what authority he shall say it. There are before us at the present time two courses for piano study, both excellent in their content and in the standard of musicianship which their proper use must inevitably establish, although they differ widely in the responsibilities of various kinds which their use entails. I speak of the Progressive Series of Piano Lessons, published by the Art Publication Society of St. Louis, and of the School Credit Piano Course just appearing from the press of the Oliver Ditson Company. If there is any other course by a general acclaim worthy to be considered at this time in this connection I shall appreciate having it brought to my attention.

Definite Action Needed Soon

You people coming together at this time, when school music and "outside" music are meeting in that state of chemicalization which precedes adjustment, have a peculiar opportunity to contribute to this adjustment. I would bespeak for you all an alert, unprejudiced mind eager to explore all possible avenues of progress. If you have not already done so, investigate the national plan suggested in the bulletin of which I spoke, investigate the tentative New York State plan and investigate thoroughly the Progressive Series and the School Credit plan, if anything else looks hopeful investigate it. We have to do something definite before long. Think carefully what the adoption of this or that system in your community, in your State, as a sole criterion would mean, and if any "equally good" compromises are postulated insist upon a clear-cut, detailed statement of just what this would mean under actual working conditions. Talk these matters over with your music supervisor and your Board of Education. If it seems to you that suggestions concerning the tentative New York State plan, coming from you as individuals, would be too scattered and impotent, would it be possible to appoint a committee from your number here at this conference to whom you might send your suggestions—say, by a given date? It would then be the work of this committee to assemble your ideas and forward them to the State Education Department as the opinion of this body.

Whatever our effort toward the adjustment of the School Credit matter may be, let us beware of mechanics of method and red tape entanglements, lest our latter state be worse than our first, and in the light of all the wisdom we can accumulate let us strive to do the nearest-at-hand thing in the simplest, sanest way.

MISS MILLER'S LAST WEEK AT CHAUTAUQUA HOLDS MANY THRILLS



Rosalie Miller, Soprano, at Chautauqua, with Two French Soldiers Who Were Severely Wounded at the Front.

Rosalie Miller's final Chautauqua week proved a thrilling one. On Friday night she appeared as the soloist at the initial appearance of the French Military Band, when she sang Massenet's "Il est bon, il est doux" and the French folk-song, "The March Lorraine," with the French Band accompanying. The soprano, who was in splendid voice, was accorded an ovation. On Tuesday Miss Miller made her appearance as a captivating Joan in Gaul's cantata, "Joan of Arc," executing the part in superior style.

The thrill of thrills came on Sunday, Aug. 4, at the farewell performance at Chautauqua of the French Military Band. For once the Sunday's peace and calm were disturbed by the outpouring of people through the gates to wave a last farewell to these men, who have been so warmly welcomed and become so popular in this country. A request then came for Miss Miller to sing the "Marseillaise." The singer responded readily, the entirely military band standing at attention when Miss Miller, who had been raised up on a high bench, poured forth the martial, inspiring air with all the fire and spirit the occasion demanded. It was an impressive performance. As a matter of fact, singing the "Marseillaise" became an almost daily occurrence with Rosalie Miller during her Chautauqua attendance. Whenever a Frenchman of consequence appeared on the grounds, or some public function was pending, the young artist was invariably called upon to sing the French anthem.

SAILORS GIVE FINE CONCERT

U. S. S. Pennsylvania's Men Applauded by Central Park Audience

On Wednesday evening, Aug. 7, an admirable concert was given on the Mall, Central Park, by the band of the U. S. S. Pennsylvania, led by V. J. Grabel, bandmaster. The program included the Andante from the first movement of Tchaikovsky's Sixth Symphony, the Saint-Saëns "Danse Macabre" and the "Triumphal March" from "Aida."

Mr. Grabel was recruited in Chicago and reached service afloat by way of the Great Lakes' Naval Training Station. As a band leader he has done good service in Chicago. The excellent performance of the French Military Band, one of whose concerts in the Mayor Hylan People's Series he heard, inspired Mr. Grabel to offer the services of his excellent sailors' organization. Commissioner Philip Berolzheimer welcomed the offer with thanks and the concert took place accordingly.

Archibald Sessions, in Role of Accompanist, Adds to Success of Concerts

Archibald Sessions, the New York pianist, contributed materially to the success of various concerts this summer through his skilful accompaniments. Those of recent occurrence were at the Pelham Bay Naval Training Station, where he gave excellent support to Constance Balfour, soprano, and Charles Gallagher, basso, on July 18, and at the Yale Unit of the Navy concert in Madison, Conn., with Florence Macbeth, soprano.

Paris Audience Gives Hearty Ovation to Damrosch at Début

National Conservatory Thronged with Audience Eager to Pay Tribute to American Conductor—Concert Opens with "Star-Spangled Banner"—Orchestra Does Sterling Work in Saint-Saëns Symphony and Berlioz Overture—Casadesus and Cortot Splendid Soloists—Damrosch Also Attraction at Fête Day Concert

Bureau of Musical America,
27, Avenue Henri Martin,
Paris, July 19, 1918.

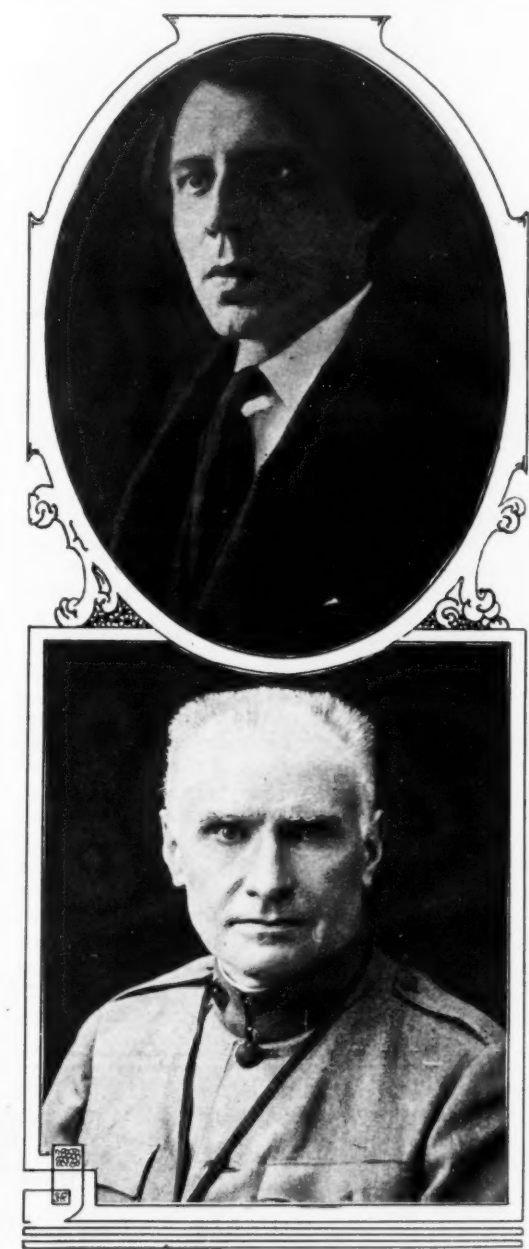
THE French National Fête in commemoration of the storming of the Bastille was opened on the evening of July 13, by a concert at the beautiful Théâtre des Champs Elysees, under the auspices of the Y. M. C. A. Walter Damrosch with his orchestra of 70 was the special attraction. The baritone, Wright Symons, and the tenor, Joseph Jenkins, were heard and applauded as soloists. Symons sang Massenet's "Vision Fugitive" from "Hérodiade"; Jenkins "Mother Machree" and other light songs. Edward Havens with his song chart was one of the chief numbers, and the manner in which he handled his "choir" and taught them a new piece in a few moments was highly interesting. The soldiers—for the audience was almost entirely composed of American fighting men—assisted in almost everything.

The program of Saturday was long, but Mr. Damrosch only appeared at the beginning. He started off with "The Star-Spangled Banner," turning toward the audience, no doubt thinking he was to lead them as well as the orchestra in song. But there appeared to be no "sing" in anyone, and it was not till he turned about and faced his musicians that the audience realized what had been expected of it. The "Mignon" Overture of Thomas, and "Adagio" from Symphony No. 3, of Saint-Saëns, with Nadia Boulanger at the organ, were conducted by the American. The music was of such a fine order that the visit of the Boston Opera Company a few weeks prior to the war was recalled. Since the Bostonians' visit the house has remained almost closed, only war charity affairs being given there; and as most of the best artists are across the water, it has been a difficult matter to get up a classic program.

Damrosch's French Début

While Mr. Damrosch made his début before an American audience on the eve of the Fourteenth of July, his bow before a French audience did not take place till the afternoon of the next day, when the National Conservatory was chosen for him. The lower part of the house was filled with invited guests, but the two upper galleries demanded a big price for admittance, the money going to the French Red Cross. I have never seen so many people in the Conservatory, even at an important examination in June in the old days. On Sunday the aisles were packed, yet no one seemed to object to the discomfort, for the concert was an important one, and people were anxious to assist at a Damrosch *séance*. The American got an ovation, *bien sur*, and he was compelled to turn round again and again to acknowledge the warmth of the audience.

The concert opened with the American National Hymn, closing with the French. The orchestra gave Saint-Saëns "Third Symphony" and the Overture of the "Roman Carnival" by Berlioz. The leader has been working some time with his men and women, for there are a few women in the orchestra, and there seems to be just accord between master and musician. All the players are artists,



Above: Alfred Cortot, French Pianist, Whose Playing Was One of the Features of the Damrosch Concert on July 14 at the Paris Conservatoire. Below: Walter Damrosch, from a Photograph Taken in Paris.

but at the same time they could not get such effects unless perfect harmony and understanding existed between them. Mr. Damrosch is preparing to leave for the towns behind the front, where he will give *séances*. The entire Ally line will be visited, American, British, French and Portuguese, and during the next six weeks the orchestra will be kept busy.

Cortot Interprets Franck Nobly

Henri Casadesus played a Suite for violin d'amour by Lorenzetti, and never was he heard to such advantage. His playing was that of an artist, exquisite in finish and lovely in tone. Alfred Cortot, the pianist, gave Debussy's "Prelude a l'Après-midi d'un Faune" and César Franck's "Variations Symphoniques." While the first was charming in sincerity and played with a sensitiveness that comes only from the touch of a trained musician, I liked the Franck better. The power and breadth so characteristic of the composer seems to run in Cortot's talent, and his chords were majestic, his

intonations brilliant. There was a nobility in the entire performance that establishes this pianist as a Franck interpreter.

Nadia Boulanger, sister to the composer, Lili Boulanger, who died recently, presided at the organ. The orchestra assembled by Damrosch represents members of the Colonne, Lamoureux and Pachelbel organizations.

Wishing to thank the population of Versailles for the cordial welcome accorded the American troops, General Bliss ordered the 168th Regiment of artillery to give a concert in the park on the French fête. The place was packed, for *tout Versailles* turned out to do honor to the American band and to express their gratitude for the delicate act of Bliss. The band played popular themes as well as classic ones, not only American but French compositions, and all listeners were enthusiastic. At the close of the concert the mayor, M. Simon thanked General Bliss in the name of all Versailles for the happy afternoon and for the good music.

LEONORA RAINES.

WERRENATH OFF ON CRUISE

Takes Vacation Along New England Coast—Zimbalist a "Landlubber"

Reinald Werrenrath, the baritone, who left New York last week after a long season of concert, oratorio and patriotic work will interrupt his vacation cruising trip on board the yacht Delta to fill another benefit engagement. Mr. Werrenrath spends the main part of his vacation on the Sound and up along the coast of New England as far as Portland, Me. On former trips the Delta has made a landing from time to time at the homes of well-known musicians who have their summer homes along the coast. While visiting Mr. and Mrs. Zimbalist last season Mr. Werrenrath persuaded the violinist to join the crew for a few days' vacation. After the first day Mr. Zimbalist refused to call the outing a vacation and vowed he would never try it again. "I didn't mind the extreme heat so much," he said, "nor the combined smell of gasoline, fish and bad cooking, but when the boat suddenly took on a new, and to me hitherto unknown rhythm, I was forced to plead for a return ticket to dryer and firmer parts. Until then I used to think I could overcome any rhythm, but that boat assumed a tempo and rhythm to be solved geometrically and in circles only and not musically."

In spite of these protests Mr. Werrenrath claims Mr. Zimbalist will probably join the crew again this year, as the concert which is being given Saturday night, Aug. 17, is to be held on Fisher's Island, where the Zimbals have their summer home. Both Miss Teyte and Mr. Zimbalist will appear with Mr. Werrenrath on the program. Samuel Chotzinoff will be the accompanist. The proceeds of the entertainment will be divided between the local Red Cross Chapter, canteen and the Public Library, which is used extensively by the soldiers. The managers of the benefit deemed it advisable to auction off the seats and the sale of the tickets was held on Saturday, Aug. 10.

Besides stopping at Fisher's Island the Delta will probably put in at Glen Cove, L. I., at Disoris Point, the summer home of Gioulio Gatti-Casazza and Mme. Frances Alda, the prima donna of the Metropolitan Opera House has extended a cordial invitation to Mr. Werrenrath and the other members of the crew to pay them a visit.

New Britain, Conn., Responds Warmly to Community "Sing" Idea

NEW BRITAIN, CONN., Aug. 8.—This city held its first community "sing" with an attendance of four to five thousand persons recently, eighteen or twenty nationalities being represented. And a second "sing," with even a larger number present, took place three weeks later. Plans for a definite number of concerts and "sings" to be held throughout the year, in which schools, churches and other organizations have been invited to participate, are under way.

Ten Appearances in New England for Casals

George Kelley has recently secured ten dates for Pablo Casals, the 'cellist, in New England. These engagements will be fulfilled during different periods when he is within easy communication of that territory. After his first appearance in New York he is to appear in Boston, Philadelphia, Chicago, Washington, Baltimore, Cleveland, Cincinnati, Louisville, Rochester, Milwaukee, Duluth, St. Louis, Springfield, Houston, Fort Worth and Dallas.

KAISER OBJECTED TO OUR OPERA SALARIES

Complained to His Dentist That America Simply Spoiled Singers for Germany

In the series of articles now being published by a New York syndicate, written by Dr. Arthur Davis, dentist to Kaiser Wilhelm from 1904 to 1918, some interesting sidelights are thrown on the Kaiser's views regarding American music and musicians. For example, Dr. Davis states that the Kaiser objected greatly to the fact that many of the foreign opera singers were attracted to New York by the fabulous sums paid them at the Metropolitan Opera House. Says Dr. Davis:

"It is ridiculous to pay the sums singers receive in New York," the Kaiser complained. "It simply spoils the singers for us. Why, I understand that Caruso and other artists are paid anywhere from \$2,000 to \$3,000 per night, while the biggest salary ever paid in Berlin is \$25,000 a year. The worst of it is that while the *nouveau riche* in America have the money to entice the singers away from Europe they haven't the education to understand what they are singing about. We get even with them, though, by engaging American singers, who are glad to come to the Berlin Royal Opera for a moderate salary because of the experience and prestige they get, and their voices are not much inferior to the European singers who command such ridiculous salaries in your country."

Apropos of negro singing the Emperor is reported to have said: "My brother (Prince Henry), when he returned from his visit to America told me a lot about these negroes. Indeed, one of the most impressive things he heard there was a choir of negro voices. He said they sang some wonderful melodies, and their voices were as clear as bells."

APPEAR AT THE CAMPS

Vera Barstow and Herma Menth Heard by Large Audiences

Vera Barstow, violinist, and Herma Menth, pianist, have been appearing together for the men at the various camps during the past few weeks.

Miss Barstow, who had gone to the Green Mountains for a rest and had planned to spend the summer there, had so many requests to play at the camps that she finally decided to shorten her stay and come back to give these concerts for the soldiers and sailors. Among these appearances so far has been one at Camp Lee, Petersburg Va.; Fort Hamilton, Brooklyn, in Walter Pulitzer's series; Ellis Island, N. Y., for the sailors, under the auspices of the Stage Women's War Relief Society; Camp Upton, L. I., for the Jewish Welfare Society, and one at Bayshore, L. I., for the aviators stationed there.

The audiences at these concerts have averaged from 2000 to 4000, and the artists report that the tastes vary considerably as to the class of music appreciated. Miss Barstow and Miss Menth agree that the lighter kind is most appealing, although there are occasional requests for works in a more serious vein. By "light" music they mean the more popular concert numbers.

Works by Marian Coryell Admired at Michigan Teachers' Convention

The Michigan Music Teachers' Association, which recently held a convention in Lansing, Mich., devoted one of the days to works of composers born in that State. Compositions of Marian Coryell were among the featured numbers and aroused admiration. A pleasing group was sung by Margaret Spalding, soprano. Roger Bromley, New York baritone, was heard in "Entreaty" and "Nocturne," by the same composer. Miss Coryell's songs are being used on many Chautauqua programs. She is at present at work on several new compositions.

Hodgson Pupil Heard in Recital

One of the outstanding features of the summer session at the American Institute of Applied Music was the piano recital given in the latter part of the term by Louise R. Keppel, one of the most talented pupils of Leslie Hodgson. Miss Keppel's playing was noteworthy for beauty of tone, a good sense of style and excellent musicianship in the grasp and treatment of the various numbers presented. She played a taxing program.

Gennaro Mario Curci

(Diplomat of Academy Santa Cecilia, Rome)

the only private coach and accompanist of
Mme. Galli-Curci

Address c/o Charles L. Wagner, 511 5th Ave., N. Y.

UDLEY BUCK

Summer Class, June 1 to Aug. 31
TEACHER OF SINGING

(Prominent Pupils: Marie Morrissey, Allen Hinckley, Edgar Schofield and others.)
50 W. 67th St., New York. Phone Col. 8462

What the Y. M. C. A. Requires of Its Overseas Entertainers

By FRANCIS ROGERS

I RETURNED to New York on the last day of July from a tour through ten cities in the Eastern half of our country—Boston, Buffalo, Cleveland, Toledo, Chicago, Kansas City, Atlanta, Charleston, Richmond and Philadelphia.

For several months the Overseas Entertainment Bureau of the Y. M. C. A. in New York has been receiving inquiries and offers of service from all over the country. Inquiries may be answered satisfactorily by mail, but it is not possible, except in the case of widely known artists, to pass on the fitness of volunteers without a personal interview. The readers of MUSICAL AMERICA do not need to be told how little reliance can be placed on circulars, press notices, testimonials furnished by clergymen, leading citizens, etc. Before the Y. M. C. A. feels justified in going to the trouble and expense of sending an entertainer to France, it must have every reasonable assurance that the entertainer will "make good." It was to spare volunteers the expensive and possibly fruitless journey to New York that I spent two days in each of the above-named ten cities.

Our own Government imposes certain restrictions that limit our field of choice: We must not send any man of less than thirty-one years of age and we must not send any woman of less than twenty-five, or who has a son or a husband in the army or navy. The French Government will not *visé* the passport of a man (or woman) either of whose parents was born in a country with which France is at war.

The chief qualifications for overseas service are a sincere enthusiasm for the work and the ability to "make good"

with the soldiers. It is not voice, or technical skill, or personality, or beauty, or any other one thing that enables an entertainer to "make good"; it is the mixture of all these and a hundred other ingredients that makes the successful entertainer. Fortunately, the many camps in this country offer a fine training school and trying-out field for talent and it is from them, almost without exception, that we get and shall probably continue to get our best material for overseas work. During my tour I had personal interviews with many volunteers, from whom I selected twenty-odd, whose success in France would be, in my opinion, a foregone conclusion. Among them are singers, violinists, pianists, readers and sketch artists, every one of whom is capable of standing before an audience of 1000 soldiers and providing them with an hour of welcome entertainment.

By Oct. 1 we shall have 2,000,000 soldiers in France and to provide entertainment for them the Y. M. C. A. will require hundreds of competent artists. It would be superfluous for me to assert at this late day the great value of this service in upholding the morale of our boys abroad; for the artist himself the experience of appearing in the camps both here and abroad is wonderfully broadening. There never were such responsive and creative audiences in all the world. Any artist that has come to know them knows also a joy in his work that can be derived from no concert experience, however long or varied, along the old formal, traditional lines.

Inquiries and offers of service should be directed to Overseas Entertainment Bureau, Y. M. C. A., 347 Madison Avenue, New York.

Harvey B. Gaul, Pittsburgh composer and organist, who was assistant director under the late Dr. Martin of the Pittsburgh Male Chorus, or J. Warren Erb, Pittsburgh pianist and choral director, who was prominent last season in community chorus activities.

Mr. Gaul, who is spending the summer at Provincetown, is reported to have filed his application for an appointment to the overseas staff of the Y. M. C. A.

Lieut. John Philip Sousa, this time at the head of his own band, instead of the Great Lakes Naval Training Station Band, gave two concerts in Pittsburgh, Tuesday afternoon and night, Aug. 6. The composer-bandmaster introduced his own "American Wedding March," composed, he said, at the request of the women's committee of the Council of National Defense. The work was finished within a week of its performance here and was received with delight by a throng of 3,000. Sousa also presented his new "Sabre and Spurs" march and his song, "In Flanders Fields the Poppies Grow," which was sung by Ruby Helder, contralto, winning for composer and singer an ovation. Marjorie Moody, soprano, and Odette Le Fontenay, soprano, were assisting artists and both were well received.

John Pleasants, organist and choir-master of St. Peter's Episcopal Church, has enlisted as a private in the U. S. Army, and is in training at Camp Humphreys, preliminary to an early departure for France. Glendinning Keeble, musical critic of the Pittsburgh Gazette Times, who left for Camp Lee last month, has returned to Pittsburgh where he will remain for the present. Oscar Demmler, Pittsburgh musician and teacher, is now in training at Camp Lee. Word has been received here of the arrival overseas of J. Fred Lissfelt, local pianist and teacher, who entered the service several months ago.

Edith Friedman, one of this city's most talented young pianists, is spending her summer in the East and devoting herself chiefly to playing at the training camps. Miss Friedman has been heard recently at Camp Dix, Fort Mott, Fort Dupont and Fort Delaware. Regina Agnes Kahl, contralto soloist at the North Presbyterian Church, has completed a camp concert tour in the course of which she sang to thousands of men in khaki at Camp Merritt, Camp Vale, Camp Slocum and Fort Hancock. Miss Kahl will spend the coming season in New York, where she will continue her vocal studies and take up the study of languages.

Dr. Russell Kirk, Pittsburgh baritone, and J. Warren Erb, pianist-accompanist, with Lodæ Goforth Gingrich, a Philadelphia

singer who is visiting in Pittsburgh, and Julia Burket, reader, of Greensburg, Pa., gave a concert last week for the invalided soldiers at the reconstruction hospital in Markleton, Pa. They received many touching expressions of appreciation. Mr. Erb later visited Camp Sherman, at Chillicothe, O., and is now visiting his parents in Massillon, O. Ida Geer Weller, contralto, is spending the summer with her two children at Van Buren Point, Lake Erie.

The singing of "Picardy," a war song composed by Dulcia Custer Shoemaker of Pittsburgh, was a climax in the patriotic community religious service held last Sunday night in Carnegie Music Hall. The song, which had its first Pittsburgh hearing when the "Blue Devils" visited the city, was sung by Emma Albert Dean, soprano soloist of the East Liberty Presbyterian Church.

J. G.

NEWARK EAGER FOR "SINGS"

Crowds Gather for Weekly Concerts—Singing at All Block Dances

NEWARK, N. J., Aug. 10.—The hold that community music has taken on the people in this city is well illustrated by the "sings" held in West Side Park during the band concerts on Thursday evenings. Two weeks ago the audience numbered about 3000; this week there were 6000 present, and all sang lustily, in spite of the weather.

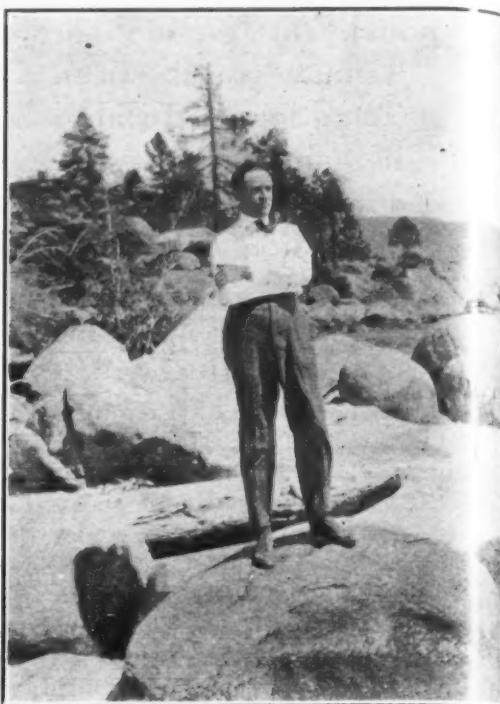
Philip Gordon directs the community singing, and incidental solos are given by Thomas Hackett, Bob Miller and Harry Hoch. Supervisor of Concerts Mart King has announced that the community singing under Mr. Gordon's direction will be continued after the close of the band concert season.

The same soloists appeared at the block dance given by the Knights of Columbus last night. Mr. Gordon again directing the one thousand dancers in community singing. There is hardly a block dance given now in this city without its half-hour of community singing.

P. G.

TACOMA, WASH.—Hiram H. Tuttle, Tacoma baritone, who has spent the past six weeks in Southern California, is again in his studios. While in Los Angeles Mr. Tuttle was presented in recital by the Gamut Club, the largest musical organization of its kind in the Southwest, and was soloist also at several Red Cross concerts.

FRANK W. HEALY SPENDS VACATION IN BROCKWAY, CAL.



Frank W. Healy, the San Francisco Manager, "Snapped" at Brockway, Cal.

Frank W. Healy, the San Francisco concert manager, is spending his vacation at Brockway, Cal. During the coming season, besides his musical work, Mr. Healy will act on committees for the Red Cross, Liberty Loan fund, etc. He is planning to bring to San Francisco during the coming season Muratore, Matzenauer, Alda, Raisa, Max Rosen, Stracciari, Rimini, Ganz, John McCormack and other famous artists.

ZANESVILLE, OHIO.—Marguerite Bailey, who answered the call for volunteer singers to entertain the troops on the other side, has met with success in two concerts at Camp Sherman and at the Wright Aviation Fields; Elizabeth Drone Bailey was accompanist. Miss Bailey sails for France early in September to do Y. M. C. A. entertainment work.

PITTSBURGH CHORAL BODIES MAY MERGE

Plan to Combine Male Chorus and Apollo Club to Form Civic Force

PITTSBURGH, PA., Aug. 10.—Inspired apparently by the new civic spirit in music which has strongly manifested itself in Pittsburgh recently, a project to create a civic male chorus here by merging the Pittsburgh Male Chorus and the Apollo Club is under consideration by the executive bodies of both organizations. Final action is expected to be taken in the near future.

Should the plan be consummated, a chorus of approximately 125 trained singers, a considerable number of whom hold church positions, will be evolved. This chorus will be prepared to lend its aid to patriotic demonstrations and benefits for war activities. Such a project would centralize the entire male chorus activities of the city, eliminating duplication of effort; would combine financial and vocal resources and would meet the possibility of further inroads by the war upon the membership of both organizations, which have already given some thirty men to the service of the nation.

The Pittsburgh Male Chorus and the Apollo Club now divide the local male chorus field between them. There was, several years ago, a third organization, the Mendelssohn Male Choir, but this withdrew from the male chorus field by joining forces with a women's choir, thereby forming the largest mixed chorus in the city, known as the Mendelssohn Choir. The Apollo Club has a membership of approximately fifty and is directed by Rinehart Mayer. It has been in existence for a full quarter century and for the last twenty-three years has given two or three concerts a season in Carnegie Music Hall. The Pittsburgh Male Chorus, which was directed by the late James Stephen Martin, has completed the twelfth year of its existence. It has a membership of seventy.

Details of the plan are still tentative. It is understood, however, that should the merger be effected, the chorus would retain the name of the Pittsburgh Male Chorus. The director, it is anticipated, would be Mr. Mayer, the Apollo Club conductor, with an associate director to be appointed. The associate directorship, it is generally held, would fall either to

CYRENA VAN GORDON

PRIMA DONNA MEZZO-CONTRALTO

REENGAGED FOR FOUR YEARS WITH THE CHICAGO OPERA ASSOCIATION



Available for Concerts, Oratorio and Recitals

EXCLUSIVE MANAGEMENT:

R. E. JOHNSTON

1451 Broadway, New York

MEASURING MUSICAL TALENT

Howard H. Hanson Has Perfected Series of Tests Intended to Accomplish This—Determining Amount of Talent Possessed by Pupil

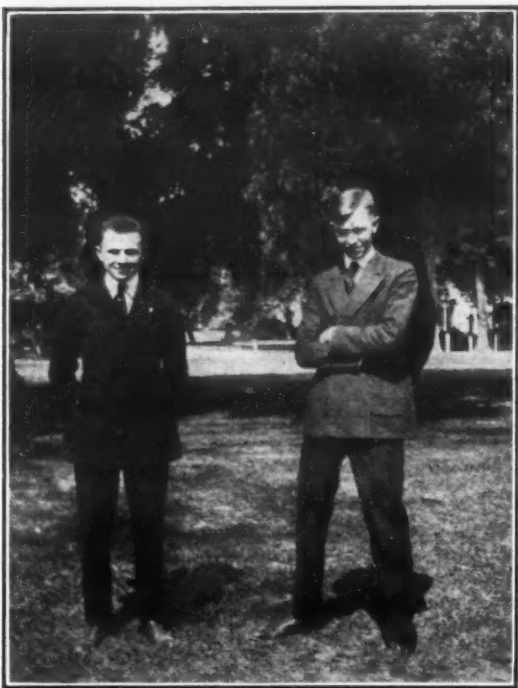
EVERY so often there comes into the limelight a new theory regarding this, that, or the other thing. It is as inevitable as the following of night by day, and the musical world is no freer from the theory plague than the medical or scientific world in general. Sometimes a theory is widely adopted; sometimes it holds forth only in the minds of its original promulgators, and sometimes it is quickly forgotten by even its staunchest supporters. The only chance a theory has for attaining world-wide recognition and living to a ripe old age is the proof that when put into practice said theory results in accomplishing a great good. When evil results are obtained from the practice of a theory, that theory is doomed and will in time give place to another and untried theory which may be better, or perhaps worse, until the absolute truth is reached.

All of which is but in way of a preamble to the discussion of the theory of "The Measurement of Musical Talent." To which class of theories this newly exploited one belongs we cannot say. Time alone will give it its proper classification, but we must give it all due respect as an idea containing many practical possibilities.

Howard Harold Hanson is a theorist in more ways than one. He is at the head of the theory department of the Pacific Conservatory of Music, which is affiliated with the College of the Pacific, San José, Cal. In an address to the student body he pronounced everyone a "mental slacker" who was not trying to work out some hitherto unsolved problem pertaining to his or her special field of thought and action. Mr. Hanson practices what he preaches. Last year the musical and scientific worlds "sat up and took notice" of his newly invented overtone analyzer. That problem being solved, the next one to claim the attention of this energetic young man was the measurement of musical talent. He has perfected a series of tests and given them to all of the college classes as well as to the pupils of the eighth grade in the Hester Grammar School, where he was aided by Charles M. Dennis, the music supervisor at the school.

"What is the practical advantage of talent measurement, even if it is possible?" we asked Mr. Hanson.

"Many people ask that question and it is natural that they should," he replied. "The answer is simple. If talent measurement were used in the public schools many students would be studying music—students who are not now given that privilege. On the other hand, much money would be saved in the cases of certain students who are being forced to study music though they have no talent in that direction. Such students



Howard H. Hanson (Right) and Charles M. Dennis, Supervisor of Music in Hester School, San José.

should be given a course in musical appreciation rather than in applied music, while the serious study of applied music should be urged upon all of more than average talent.

"Talent" is considered by many persons a more or less ephemeral thing—an unmeasurable quantity," continued Mr. Hanson. "Yet, while this is true to a certain extent, it must be admitted that 'talent' in any subject depends more or less upon certain definite measurable factors and that talent is, therefore, to a certain extent measurable. For example, while it is impossible to tell whether or not a young child has the musical possibilities of a Paderewski, nevertheless it is possible to tell whether or not he has the essential attributes necessary for musical training and to what degree he has them.

Dr. Seashore's Work

"The first psychologist to make an extended research into the special field of the measurement of musical talent is Dr. Carl Seashore of the University of Iowa. Dr. Seashore's research in this field has covered a long period of very careful serious work and all honor is due him as the father of this branch of practical psychology.

"The first thing to be understood in the giving of these tests is the fact that we are testing for talent and not for musical training. In fact, one of the strong points of the tests is that training makes little difference in the results. They are 'natural talent' tests in the truest sense of the term. Also, it should be understood that the tests which I am making are sensory tests only, not motor tests. It is very difficult to tell at the age of ten or twelve what kind of possibilities the child will have as a pianist, for example, as the development of the hand cannot be entirely predetermined.

How His Plan Was Applied and Worked Out in a San José Grammar School—Practicability of the Idea

"There are four essential attributes of musical appreciation—appreciation of tone, of harmony, of melody, and of rhythm. No one can be truly musical without an appreciation of all four. The question then becomes, how may these various powers of appreciation be tested for? While the tests which we have given owe their inspiration directly to Dr. Seashore's splendid work, yet they are in many respects different in that they are conceived more from the standpoint of the musician than the psychologist, and for that reason certain tests have been emphasized, certain ones omitted and certain new tests added.

"It is a familiar fact that a musical tone has three properties, pitch, intensity or loudness, and quality or 'timbre.' Of the three an appreciation of the first and last are undoubtedly the most important from the musician's standpoint. The first test given is, therefore, the test called the 'Pitch Discrimination Test,' whose object it is to test the student's ability to perceive whether or not two tones are 'in tune,' and if not, which tone is the more acute in pitch. The tests are given by using a series of tuning forks in pairs. First one is sounded, and then the second is sounded. The student must tell which pitch is more acute. The first pair of forks are separated by thirty vibrations (in the proximity of C 512) and the interval gradually decreases until the two tones are separated by less than one vibration." (The average for this test was about 73 per cent in all of the classes examined.)

"The quality test was given by arranging a series of descriptive adjectives which described clearly the tones of different orchestral instruments in a certain register. These instruments were then played consecutively and the student was asked to write after the adjectives the number of the instrument whose tone seemed to best answer the description.

"After the appreciation of the properties of a single tone must come the appreciation of the consonance or 'harmony' of two or more tones played simultaneously. The first consonance test given was the 'Consonance of Intervals Test' in which a series of intervals were played in pairs upon tuning forks. The student in each case wrote whether the last interval of the pair was more consonant or more dissonant than the first. As in the pitch discrimination test, the tests were graduated in difficulty, becoming more difficult as the test proceeded.

"The Consonance of Triads Test was on the same principle, applied to triads instead of intervals.

"The next two tests were designed to test that very important aspect of music, namely, Melody. The Memory Test tested the amount of retentive ability the child had in regard to melody. A melody was played twice, one note being changed on the repetition. The child then was asked to write down what note had been changed (the second, third, etc.). The melodies were all written in tonality, the first ones being very short and gradually becoming longer as the test proceeded.

"The second melodic test was designed to test the child's sensitiveness to melodic activity. An improvised melody, in very definite tonality, was played, the melody stopping upon an 'active' melodic tone of the scale. The student was then asked which way he thought the melody should 'go,' 'up' or 'down.'

"The last test was for the purpose of testing the remaining musical factor, Rhythm, and was called the 'Rhythmic Grouping Test.' It was given with the aid of four dry cells, a telegrapher's key and a 'buzzer.' A series of groupings of 'longs' and 'shorts' were 'played' on the telegrapher's key and the child wrote down the order of grouping of the 'longs' and 'shorts' in each case.

"The results of each test of each person was averaged and the class average figured. Then the average of each student above or below the class average was figured and recorded in the form of a graph on a Talent Chart.

"These tests were given to the students of the eighth grade of the Hester Grammar School in San José, Cal., through the kindness of the principal, M. R. Trace, and music supervisor, Charles M. Dennis. The results were all that could be desired and prove that talent measurement could be used very efficiently by

music supervisors all over the country. They were conducted at very small expense, it might also be mentioned, and did not require expensive apparatus or an exorbitant amount of time. A copy of each of these graphs and tests is filed in my office, another copy of each graph will be filed with the principal of the school, and in the cases of talented students a complete record will be sent to the parents. In this way the tests should have a practical value.

"There is every reason to believe in the practicability of this work and it is to be hoped that it will be taken up soon by practical musicians in charge of our public school music."

MARJORY M. FISHER.

SAN FRANCISCO TO HAVE A NEW CONCERT HALL

S. C. Oppenheimer Having Savoy Theater Remodeled—State Teachers Giving Dinner to Godowsky

SAN FRANCISCO, CAL., Aug. 5.—Manager Selby C. Oppenheimer makes two important announcements this week. First, that he has engaged the famous orchestra of the Paris Conservatoire for a concert in November and, second, that he has leased the Savoy Theater, which will be redecorated and modeled into one of the most practical concert halls in the country. As most of the theaters are available for concerts on Sunday afternoons only and as many of the artists cannot afford to come here for the one appearance, Mr. Oppenheimer has solved the difficulty in a most satisfactory manner. The opening concert will be given by Anna Fitziu and Andres de Seguro on Oct. 13.

The San Francisco Music Teachers' Association will tender a dinner to Mr. and Mrs. Leopold Godowsky on Saturday evening, Aug. 17, at the Whitcomb Hotel. An invitation has been extended to the Alameda County Association to participate.

A series of musicales for the benefit of the Red Cross fund is being given at the studio of Alberta Livernash Hyde. American composers are featured, the last one being devoted to the compositions of Abbie Garrish Jones. Those taking part are Alberta L. Hyde, pianist; Alice Levy, violinist; Elias M. Hecht, flautist, and Madeline Gallagher, Ruth Mitchell, Mmes. Richard Rees, Charles West, Henry Feighuer and Jack Hillman, vocalists, with Beatrice Becker, accompanist.

E. M. B.

JOINS ELLISON-WHITE BUREAU

Latter Represented by Genevieve Gilbert in Part of Northwestern Territory

Genevieve Gilbert, well known in Portland's musical circles, has recently affiliated herself with the Ellison-White Musical Bureau, and is now representing the firm in part of the Northwestern territory, engaged in organizing artists' courses and in co-operating with various musical clubs, choral societies and other organized bodies, in presenting individual concert artists.

Miss Gilbert has just returned to Portland after an absence of one month engaged in her new duties and reports keen interest on the part of all the musical clubs in the Northwestern district relative to the work that this new bureau is undertaking. Miss Gilbert states that at every point she was received very cordially. The feeling is current that never before in the history of the United States has good music been needed so much both as a source of inspiration for those requiring it in these times and as a source of education.

While the musical bureau is associated with the firm of Ellison-White, who also have their Chautauqua and Lyceum departments, it will in no way be confused with that part of the work, but will concern itself only with the better class of concert attractions. The definite purpose is to establish courses, and to enable the smaller communities to hear the same artists as are being presented in the larger courses in the big cities. The bureau has extensive connections in Western Canada, and will have some twenty-five or thirty artists' courses established in the larger cities in the western territory in addition to innumerable courses in the smaller towns. It is also sponsoring the Godowsky Master School, which is to be held in Portland for four weeks commencing Aug. 26.

Death of William Hatton Green

Dr. William Hatton Green, president of the Musical Art Club, Philadelphia, died last week, aged sixty-four.

RICHARD EPSTEIN

STUDIO FOR THE HIGHER DEVELOPMENT OF PIANO PLAYING

On modern and scientific principles

Weight and Relaxation Taught

Faulty Methods Corrected

For Artist-Pupils, Teachers and others

Teaching resumed Sept. 20th, 1918



Address:
32 East 58th St.
New York

Utilized Movie-Theaters to Set Milwaukee a-Singing

How Frederick Carberry, President of Civic Music Association, Launched Strikingly Successful Local Community "Sing" Movement—Idea Spread to Neighboring Cities—Mass-Singing Outstripped Vaudeville and Films in Popularity

MILWAUKEE, WIS., Aug. 5.—A wave of community singing has spread over Milwaukee and portions of Wisconsin which, it is believed, is unique in the history of American music. This has been brought about largely through the efforts of one man, Frederick Carberry of the Civic Music Association. This organization was established a few months ago after the inspiring visit here of John C. Freund, editor of MUSICAL AMERICA.

Mr. Carberry, who is president of the Civic Music Association, and who has been its head since its organization, made a suggestion to the Saxe amusement enterprises here that community singing be inaugurated at the Alhambra Theater, the largest downtown movie house in the city, with a capacity of about 3000 people. Reluctantly, the suggestion was adopted and Mr. Carberry was engaged to have the movie audience sing three times a day. The success of the movement was so striking at the end of the first week that Mr. Carberry was urged to continue the direction of the singing for one more week.

At the end of the second week hundreds of calls came from the patrons of the Alhambra for more singing and Mr. Carberry was induced to remain conducting the singing for another week. The success was so striking that Mr. Carberry had to continue his song-fest every day for no less than six weeks. In all he directed the singing program twenty-one times each week for six weeks, making 126 community song performances. This is believed to be a record for the United States.

Not only in Milwaukee did the singing idea score a success. It spread to Racine, Waukesha and scores of other towns. It became a feature of many other movie programs in Milwaukee, and was advertised and is now being advertised as much as the movie stars. Mr. Carberry himself was called to Chicago to conduct community singing in a vaudeville house. Here he again repeated his remarkable success. This is believed to be the first time that community singing has competed successfully with the rapid action vaudeville.

Wild enthusiasm often greeted Mr. Carberry during the Alhambra music session. The twenty-minute allotment to community singing was frequently lengthened at the insistent demand of the audience. When such songs as the war parody on "Marching Through Georgia" or "On Wisconsin" were sung, enthusiasm was rampant. Patriotic songs took best with these audiences, especially timely words with one of the old familiar melodies for a setting. "Liza Jane," the old ballad, was popular; "Over There" and "Long, Long Trail" were favorites. Scores of songs were tried out during the 126 performances, Mr. Carberry changing his program from week to week and often from program to program.

People Learn New Songs Quickly

"This experiment has demonstrated that the American public simply loves to sing," said Mr. Carberry. "The people like the old tunes. They like the sentiment of the old songs such as 'Love's Old Sweet Song.' When it comes to patriotic songs, there is an expression of popular feeling which is genuine and fairly overwhelming. The people can learn new songs. It only takes a few minutes. If the love of music latent in the human heart is developed, then America can easily become a truly singing nation."

"Here is the best way to get genuine musical appreciation. The people will learn to sing, their love for music will grow. Some will join choral societies, others will carry musical development much farther, but all will have developed a genuine love for music which will mean much for the artistic development of the city in the future."

"One wealthy woman met me on the street and told me how she liked to sing

'Liza Jane,' how she came to the theater three or four times a week just to share in the singing. She told me, further, how the cook recognized these tunes and exclaimed that she, too, had been at the Alhambra Theater and helped to sing. Another old cigar clerk declared that he got grouchy after a long day waiting on customers and that he invariably dropped in at the Alhambra each night to get rid of the grouch. He declared that he always went home cheerfully and happy after one of these sings."



Frederick Carberry, President Milwaukee Civic Music Association.

Mr. Carberry stated that hundreds of people called him up each week thanking him for the opportunity of singing. It is estimated that not less than 210,000 people took part in the singing at the Alhambra Theater in the six weeks.

Idea Spreading

The idea has spread over the country from Milwaukee. An Omaha traveling man who sang in Milwaukee reported the plan to an Omaha movie-man and he, too, is said to have tried the experiment. Inquiries have come from all parts of the country asking about the community singing at a paid movie-house. It is not known to how many cities the idea has spread, but Mr. Carberry is confident that scores of places have accepted the idea, judging from the interest manifested.

The Wisconsin Bankers' convention put community singing on the program. In fact, almost every convention in Milwaukee, of which there are many each summer, has had community singing. One minister started an outdoor community "sing," with singing alone, with Prof. E. B. Gordon of the University of Wisconsin as the leader. At the first meeting 1000 persons were present, and the program was extended to have one community "sing" each week during the warm weather.

The Milwaukee park board has decided to introduce singing at the band concerts, at which there are present from 5000 to 10,000 people. The singing will be tried in Lake Park and if it goes well, under the direction of George F. Russell, it will be extended to all park concerts in the city. These concerts, it is believed, reach at least seventy-five to eighty per cent of the 500,000 people in Milwaukee County.

Community singing has spread like wildfire in Milwaukee County and Mr.

Carberry is confident it will spread similarly all over the United States if the same plan of presentation is employed. Milwaukee, he says, has become a great war singing community, a new habit which he predicts will survive long after the war, since the public wants community singing. C. O. S.

NO NORFOLK FESTIVAL

Annual Midsummer Concert Given by the Misses Eldridge Abandoned

One of the midsummer musical events which in years past has always been looked upon as an important and delightful interruption to the dull season has been the annual concert given at Norfolk, Conn., under the patronage of the Misses Eldridge. It is announced from Norfolk that the festival will not be given this season owing to a combination of circumstances. Of these the death last winter of Thomas H. Thomas, who managed the concerts for the Misses Eldridge, was probably the deciding factor. It appears also that the many patrons of the concerts, hailing not only from Norfolk, but from other surrounding Berkshire towns, are busily occupied with war work of various sorts.

Besides the death of Mr. Thomas, the passing of Evan Williams has been a shock to the music-lovers of that section. Mr. Williams and Mr. Thomas had been lifelong friends and both had participated in the annual festivals for many years.

Society of American Singers to Provide Free Tuition for Its Forces

The Society of American Singers announces that special classes will be organized for their soloists and choristers in repertoire and acting. Also a special class is being organized for dancing for all who show an aptitude for this work. Both classes are free.

CHARLES CITY, IOWA.—Thuel Burnham, the pianist, has started on a concert tour this summer in which many of the concerts will be for the benefit of the Red Cross. One of these was at his home, Vinton, Iowa, July 14. At present he is in Cedar Rapids, where he has opened a teaching studio. He will also do some teaching at the State School for the Blind at Vinton.

STAGE FAVORITE TO DESERT THE THEATER FOR OPERA CAREER



Peggy O'Neil, the Actress, Who Will Be Known Later as an Opera Singer.

Another favorite of the dramatic stage has decided to forsake that field to go into operatic life. She is Peggy O'Neil and her appearances in "Peg of My Heart" are well remembered throughout the United States and Canada. She is now appearing in a comedy by Edward Peple, entitled "Patsy on the Wing," at George M. Cohan's Grand Opera House, Chicago. Miss O'Neil has won success in the part as Patsy Regan. She is doing a great deal of Red Cross work in Chicago. The beauty of her voice and her histrionic ability have attracted the attention of operatic producers who are now negotiating to present her before the music-loving public.

SHELBURNE FALLS, MASS.—An organ recital was given recently for the Red Cross by Colin B. Richmond, graduate of the New England Conservatory of Music. Mrs. H. E. Crozier assisted as soloist.

M
M
E

NAMARA

the distinguished Soprano has been
ENGAGED FOR FOUR YEARS with
CHICAGO OPERA ASSOCIATION



For Concert and Recital Dates, Address

EXCLUSIVE MANAGEMENT:

R. E. JOHNSTON

1451 Broadway, New York

How Is America to Develop a School of Highly Qualified Orchestral Conductors?

Adolf Schmid, for Many Years Prominent in England's Musical Life, Suggests a Practical Plan of Establishing an Assistant Conductor in Each One of Our Orchestras Who May Have Every Opportunity to Become Routined in His Art

NEARLY everyone agrees that it would be an excellent idea to have an American conductor of the Boston Symphony Orchestra — provided the right man could be found. The controversy which has arisen over the succession to Dr. Karl Muck's position has brought into bold relief one striking fact, namely, that we in America are not producing a school of conductors. The American musician who succeeds in becoming the conductor of a large symphony orchestra will do so only through force of accidental circumstance or by overcoming the greatest possible obstacles which tradition and public indifference have placed in his path.

How are we going to correct this situation? The question was put the other day to a distinguished conductor who is now in New York and who for many years occupied a pre-eminent position in the musical life of London. He is Adolf Schmid. Although he was born in Austria, he is a naturalized British subject.

A Twofold Cure

"The cure is twofold," said Mr. Schmid. "First of all, there must be a widespread propaganda to change public sentiment. Then we must find a practical means of giving the prospective conductor an opportunity. My solution to this latter problem would be to have an American appointed as assistant conductor in every one of the symphony orchestras. And it should be more than a mere title. The position should carry with it constant opportunity to conduct, at rehearsals and at popular concerts. There should be a bond of sympathy and co-operation between the conductor and his assistant, so that the student will have every chance to know how to solve the problems of the orchestra. If such a system were instituted in the dozen or more symphony orchestras in this country, it would not be long before you would have a class of routined, experienced conductors, who could be called upon to take the baton of any of the orchestras should a vacancy be created. Certainly it would obviate the present-day necessity of using the cables whenever a new conductor is needed here."

A Distinguished Career

Mr. Schmid's long experience in operatic and orchestral matters abroad invests his statements with authority. He was engaged at the Royal Opera in Covent Garden, at the Royal Theater in Drury Lane and for twelve years was musical director at His Majesty's Theater, under the management of Sir Herbert Beerbohm Tree, where he did pioneer work for countless British composers. At the same time he was conductor of the British Symphony Orchestra.

In the growing closer contact among the nations of the Allied countries Mr. Schmid foresees a pronounced effect on musical conditions.

"England, France, America and Italy are rubbing elbows politically and socially more and more," he declared. "That means necessarily that we are going to see a more intimate interchange of musical ideas. America is sending many of her best musicians abroad. Their work is being brought to the attention of the European musicians and,



Photo by Matzene
Adolf Schmid, Former Conductor of the Boston Grand Opera Co. and for Many Years Prominent as a Conductor in London.

incidentally, they are learning much that they didn't know before about the music of the other Allied countries.

A New Attitude Needed

"But before this interchange can yield the best possible results it will be necessary for America to adopt a somewhat different attitude toward its own composers. As conductor of the Boston Grand Opera Company in my travels through the United States I had an opportunity to study this problem. The people of America, and by that I do not mean necessarily the large masses, but the people of refinement and culture, are absolutely unacquainted even in a general way with the work of the American composers. When a prominent statesman, a physician or a civilian representing some government department goes to France to-day in connection with the prosecution of the war and is asked to tell something about what the American composers are doing, do you think that he can give an intelligent and enlightening reply? I very much fear that

American Composers Conduct Their Own Marches at Columbia Concert

Two American marches, each conducted by its composer, were played on Aug. 9 at the concert of the New York Military Band on the lawn of Columbia University. They were "The Pride of America," by Edwin Franko Goldman, conductor of the band, and "Hail to the Flag," by Arthur A. Clappé, principal of the Army Music Training School on Governors Island. Another American number was "Old Folks at Home and Abroad," an entertaining transcription of the familiar melody into forms characteristic of the music of France, Scotland, Spain, Ireland, Italy and Hungary.

Elsie Baker, with Victor Orchestra, Entertains Soldiers and Sailors

Elsie Baker, the contralto, has been appearing at the various camps and navy yards in conjunction with the Victor Orchestra, Josef A. Pasternack, director. A concert given for the sailors was held at the League Island Navy Yard in Philadelphia, early in July, and another was given for the soldiers at

Predicts a Closer Musical Union Among the Allied Nations as a Result of the War — But America Must First Become Better Acquainted with Its Own Creative Talent If She Would Have Europe Recognize It, He Declares.

the Frenchman who asks him will be amazed to find that the American is unacquainted with the achievement of the creative musicians of his own country. This is deplorable, as so much work of a really distinguished character is being done to-day by the American composer.

"Take the case of such famous and favorite composers as Sousa, Victor Herbert, De Koven and Friml. Ask the average American if he knows any of more serious compositions of these men. I doubt if he does. And yet he is not to blame. The trouble lies in the attitude of the various music-giving institutions, which persist in maintaining an attitude that is distinctly unsympathetic to the efforts of native creative talent. I am told that if it were not for the influence and generosity of Otto H. Kahn the American composer would have little opportunity, if any, to be heard at the Metropolitan Opera House. In Europe such a condition would be considered intolerable. Here you have two well established opera houses, a dozen symphony orchestras, all richly endowed, yet comparatively little is done to encourage and stimulate the efforts of your own composers. If America would show greater interest in her own musical works the rest of the world might have a better opportunity to become acquainted with them. But the first interest should be here, at home.

"Some weeks ago I attended a performance of the musical comedy, 'Fancy Free,' at the Globe Theater. In the large audience were many British, French and Italian officers. I could hear some of them humming delightedly to themselves the tune, 'A Cocktail of Flowers,' one of the features of the play. Now if these gentlemen had been hearing a symphonic poem or a symphony, the principal motif of which pleased them, I feel sure that they would take that melody with them back to their own countries just as easily as they would remember the tune of the 'Cocktail of Flowers.' But there was no symphony concert, and if there had been there probably would have been no American symphony or tone-poem."

the Red Cross Convalescent House, Camp Dix, N. Y. The program opened with the "Star-Spangled Banner" by the orchestra. Miss Baker sang Tchaikovsky's "Ye Who Have Yearned Alone" and the "Flower Song" from "Faust." The orchestra gave a short group, and Miss Baker followed with an appealing interpretation of Nevin's "Rosary," which pleased the men almost as much as her next selection, "In an Old-Fashioned Town," by Squire. A xylophone solo, given by Mr. Reitz, preceded the closing orchestral number, "Dance of the Hours," by Ponchielli. Miss Baker concluded the program by leading the singing of "America."

Estate of Contralto Exempted from Tax

An echo of the automobile wreck at Long Branch, N. J., on Aug. 2, 1917, in which Florence Phillips, a contralto soloist with Pryor's Band at Asbury Park, N. J., was instantly killed and four others badly injured, was heard in the Surrogate's Court on Aug. 7 when Surrogate Fowler signed an order exempting Miss Phillips' \$1,207.69 net estate from inheritance taxation. Dazed by the glaring headlight of an approaching car as he was adjusting his nose glasses, Frank Williams of Washington, D. C., ran the machine into a telephone pole at Lincoln and Ocean Avenues a year ago.

Joseph Adler in White Mountains

Joseph Adler, the New York pianist and teacher, is spending the balance of the summer in the White Mountains. He will reopen his new York studio early in September.

MUSIC HELPS THE TYPIST

At Least, So Says the Oregon Agricultural Summer School

Great are the uses of harmony. The latest discovery anent the usefulness of music emanates from the Oregon Agricultural summer school, where it has been found greatly to aid in the speed with which a typewriter may be operated. Mabel Maginnis, an instructor in commercial subjects, is quoted by the New York *Evening Mail* as saying that beginners in typewriting have found it much easier to work when music is played near them than even experts find it who are not used to rhythm.

"It has been found," says Miss Maginnis, "that if music is started up in a room where many students are typing at various rates of speed, a rhythm gradually makes itself felt, and soon uniformity in speed is attained. Marches and one-steps I find are the best."

The tendencies of typists, Miss Maginnis observes, are at first to use the first and fourth fingers more rapidly than the others. But when rhythm is established by the use of music, she says that the rate of typing becomes more evenly distributed among the fingers.

And now the advertisement for a typist will add to "neat, quick, accurate, young, American": "able to operate a talking-machine successfully."

Music at Rivoli and Rialto Theaters

The Rivoli Orchestra, with Mr. Rothapfel wielding the baton, made the Overture to "William Tell," by Rossini, the chief musical number on the program at the Rivoli this week. Excerpts from "Maytime," by Sigmund Romberg, were also played. Desere La Salle's baritone was heard in the aria, "Dio Possenti" from Gounod's "Faust," and Gladys Rice, in response to numerous requests, repeated John Marshall's "I Hear You Calling Me." Selections from Verdi's "Rigoletto" were played by the orchestra as the overture at the Rialto, Hugo Riesenfeld conducting. Emanuel List, basso, sang the "Bedouin Love Song," by Ciro Pinsuti, and Josephine Garavelli, soprano, gave the aria, "Caro Nome" from "Rigoletto."

BURLINGTON, VT.—Charles Lee Tracy of New York, director of the piano department at the University of Vermont summer school, opened a series of Sunday organ recitals on Aug. 4 at the Methodist Church in Shelburne. Mrs. Perry Russell, soprano; Mrs. G. Frederic Jones, soprano, and the church choir assisted. The program included among its numbers one or two of Mr. Tracy's own compositions.

Walter Anderson Presents

LILA ROBESON

Contralto Metropolitan Opera Co.

62 West 45th Street
New York City

Elinor Comstock School of Music Endorsed by PADEREWSKI

Instruction in all branches, Piano, Vocal, Stringed Instruments, Harmony, Sight Reading, History of Music and Lectures
Special Courses for aspirants to a professional or teacher's career, also primary and intermediate grades
When in this country, Mr. Paderewski presides over the examinations of advanced pupils Day and Boarding Department. Catalogue sent on request.

ELINOR COMSTOCK (Pupil of Leschetizky) Director

41 and 43 East 80th Street

New York City

The Musical Alliance, the War Department, and the Proposed Heavy Tax on Concert and Opera Tickets

As the readers of MUSICAL AMERICA have seen from the last issue, and also from the present issue, it is proposed in the tax revenue bill now being framed by the Committee of Ways and Means in Washington, under the direction of Claude Kitchin as Chairman, to levy a tax of 20% on all concert and opera tickets, indeed, on all musical performances.

The ALLIANCE has taken up the question and is arousing the country and all those interested in music to the disastrous results which must follow the imposition of any such burden upon our musical activities.

We are engaged in the greatest war in the world's history, and it is self-evident that it will take enormous sums of money to finance it. But the manner in which the money is to be raised may be objected to, especially when one of the means to be used would work disastrously to the interests of music, the need of which is being proven more and more every day. Indeed, the proposed tax would not produce the revenue anticipated for the simple reason that it would so greatly curtail the patronage of musical entertainments as to work in the very opposite direction to that expected.

One of the reasons why the legislators in Washington take this uncalled for and unwarranted action with regard to the musical life of the people, is largely the result of the absolutely disorganized condition of the musical world, which demonstrates again the imperative need of such an organization as the Alliance, so that from tens of thousands of persons of importance, as well as from the mass of the people, through the press and every other means that can be used, the Powers that Be in Washington may be told emphatically that while we are willing, more than willing, to make great sacrifices, while we are willing to do without pleasure cars, fine furniture, fine jewelry, pictures, fine clothes, even curtail our living expenses, go in for all kinds of economies, it is "Hands off our music!"

At the same time that the legislators in Washington are proposing to take this action, many of the local boards through the country, under the "Work or Fight" order issued by Provost Marshal General E. H. Crowder of Washington, have been discriminating against musicians, music teachers, and even against organists, on the ground that they are not engaged in any useful or essential work. The ALLIANCE has taken this up with the War Department in Washington, and has received in reply the following letter:

WAR DEPARTMENT
OFFICE OF THE PROVOST MARSHAL GENERAL
Washington

Mr. JOHN C. FREUND,

President, The Musical Alliance,
New York.

July 29, 1918.

Dear Sir:

"Your communication of the 25th inst., in regard to musicians, received. Therein you wish to be informed as to whether musicians are included within the regulations which provide for the withdrawal of deferred classification and order number of registrants found to be idlers or engaged in non-productive occupations or employments.

"Herewith find enclosed a copy of the regulations and telegram B-1885, which, I believe, will cover your question satisfactorily.

E. H. CROWDER,

Provost Marshal General,

By C. F. Martindale,
1st Lieut., N. A."

The telegram B-1885 to which the Department refers, is as follows:

WAR DEPARTMENT TELEGRAM

Confirmation
Washington

July 5, 1918.

To Draft Executives in All States:
Number B-1885.

Communicate to all Local and District Boards at once.

Sub-division (c) of Section one twenty one K, Selective Service Regulations, is hereby amended as follows: "Persons, including ushers and other attendants, engaged and occupied in and in connection with games, sports, and amusements, excepting owners and managers, actual performers including musicians, in legitimate concerts, operas, motion pictures or theatrical performances and the skilled persons who are necessary to such productions, performances or presentations.

CROWDER."

According to this ruling, actual performers, including musicians, in legitimate concerts, operas, motion pictures or theatrical performances, and the skilled persons who are necessary to such productions, performances or presentations, are exempt.

The local boards, however, are reading this sentence to exempt only those who are actually engaged in concert or opera work or theatrical performances, and claim that it does not include music teachers, musicians or organists for church service.

Instance after instance has recently come up, where music teachers and organists of churches have been forced to cease their professional work and go into factories and other places and work for \$2.50 to \$3.00 a day, not earning money enough to support their families.

Do not these plain facts show, let me repeat, the imperative need of such an organization as the ALLIANCE and furthermore do they not also show that the time has come for every musician, every music-teacher, every organist to support the ALLIANCE in the fight it is making in their interest?

John C. Freund

A Duty to Stand by the Musical Alliance

I believe it to be the duty of every loyal member of America's musical family to stand by the Musical Alliance, so that the time may come when music "made in America" may stand for all that is highest and best.

CLAYTON THOMAS.

New Rochelle, N. Y., May 18, 1918.

Margaret M. Brannan of Chicago Joins

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.

MARGARET MIRIAM BRANNAN.

Chicago, Ill., May 4, 1918.

A Member from Dawson, Ga.

Please find \$1 money order to pay for membership in the Musical Alliance.

KITTY ALLEN.

Dawson, Terrell County, Ga.,
June 18, 1918.

Heartily for It

I am enclosing \$1 for Mrs. Cotton's membership dues in the Musical Alliance. Mrs. Cotton bids me say for her that she thinks the Alliance a splendid and tremendous thing and that no musician can afford to withhold a helping hand. She is heartily for it and wishes it great success.

LAURA M. CLIPPINGER.

Muncie, Ind., July 13, 1918.

Looks Like a Mighty Good Thing

Enclosed find my check for \$1, for which please enter my name for membership in the Musical Alliance. It looks like a mighty good thing to me.

VICTOR A. OSWALD,

Supervisor of Public School Music.
Freeland, Pa., July 8, 1918.

Two Prominent Music Houses Join

Enclosed please find \$2 for two memberships in the Musical Alliance, Wm. H. Keller & Son, Easton, Pa., and Werner Co., Easton, Pa.

GEORGE B. NEVIN.

Easton, Pa., May 29, 1918.

Edward Shapiro a Member

Enclosed please find \$1 for membership in the Musical Alliance.

ED. SHAPIRO.

Brooklyn, N. Y., June 10, 1918.

Four New Members from Kansas

Find enclosed the applications for four new members, accompanied by the membership dues, Jessie May Agnew, Wichita Falls, Tex.; Ivan Murchison, Wichita Falls, Tex.; Kathleen Stonecipher,

Wichita Falls, Tex.; Florence M. Sammons, Wichita Falls, Tex.

You may rest assured I shall always be glad to champion the cause for the betterment of musical conditions locally, in the State or nationally, and you may call on me to assist in any way you deem best.

MRS. W. S. ROBERTSON.

Wichita Falls, Tex., July 8, 1918.

Julius L. Schendel
PIANIST

Concerts—Recitals—Instruction

STUDIO: 14 West 107th Street New York

Mme. Emma Roderick

Rapid Development and Complete Education of the Voice by the NATURAL or MODERN METHOD as Discovered and Applied by EMILIO BELARI.
Mme. Roderick Studied with Mr. Belari in Paris and was his Associate Teacher for Many Years.

Telephone Columbus 1372 353 West 57th Street

ANDERSON

Accompanist

Specializing in Coaching for Singers
Tel. Circle 3306 Studio: 104 W. 57th St.

"AMERICA FIRST"

ANNIE LOUISE DAVID

Born in AMERICA. Educated in AMERICA. Specializing in Compositions by American composers, including a Concerto for harp solo and orchestra by Margaret Hoberg. American tour now booking season 1918-19.

Lee Keedick Lecture and Musical Bureau
437 Fifth Avenue, New York W. C. Glass, Booking Manager



ERNEST DAVIS

Leading Tenor Boston Grand Opera Co. Season 1917-18.
An Ideal Samson—Toronto Daily News. An Excellent Duke—Baltimore Sun, November 11, 1917.
Metropolitan Opera House Bldg., 1425 Broadway
Residence Phone, Fordham 3240
Mgr. Harry Culbertson

MME. DELIA M. VALERI

Teacher of famous singers

216 West 56th St., New York

Tel. 454 Circle

Alfredo Martino

Teacher of Singing

General Manager: Cosmopolitan Opera Co., Inc.
253 West 42nd Street, New York City

Studio 14

Steinway Piano Used



ANOTHER AUER PUPIL—

THELMA GIVEN

Violinist

Début in the Fall—1918

Management: METROPOLITAN MUSICAL BUREAU, 35 West 42nd St., New York City

ECHOES OF MUSIC ABROAD

Puccini Said to Have Declined Metropolitan's Special Offer for World-Première Rights of His Three Short Operas and to Have Decided in Favor of the Costanzi in Rome—Toscanini May Conduct Special Season of Italian Opera at Covent Garden—Metropolitan's New Italian Baritone Now Singing in Argentine Capital—American to Create Principal Tenor Rôle at Première of New Montemezzi Opera at La Scala—Bandsmen Make Envious Record as Soldiers—Rome Acclaims Perosi on His Return from Long Absence—Organs Scarce in Jerusalem

By way of saving us the trouble of going away from home to hear the news, communications from foreign sources occasionally bring us more information concerning our interests here than we happen to possess ourselves. While the Metropolitan powers preserve a sphynx-like silence as to their special plans for next season, the *Corriere di Milano* announces, with a convincing show of authority, that the three short operas recently completed by Giacomo Puccini and delivered into the hands of his publishers will be heard at the Metropolitan toward the end of this year.

These three one-act works, while not to be considered as in any sense a trilogy, as they have nothing whatever in common, are to be used as a one-evening bill whenever given. As "Il Tabarro" will last an hour, "Suor Angelica" fifty minutes and "Gianni Schicchi" an hour, the composite bill, with the interludes, will doubtless occupy little less than four hours.

But the world-première of these latest products of Puccini's workshop is to take place at the Costanzi, in Rome. The Metropolitan tried to secure the privilege, says the *Corriere di Milano*, and offered a special fee of \$15,000 for it, in addition to the usual compensation, but Puccini finally decided that as he could not come over to direct the Metropolitan performances he would prefer to have the christening at the Costanzi.

It is expected now, however, that the Metropolitan première will follow the world-première at the Costanzi only twenty-four hours later. Robert Moranzoni and a *regisseur* from the Metropolitan may probably be even now studying the novelties.

The Costanzi production will be personally supervised by Puccini, and Marinuzzi will be the conductor. Emma Carelli, the Costanzi's prima donna manager, has cast the three short works in a manner that has won Puccini's complete approval. In "Il Tabarro" the baritone rôle is the most important of all and for it Carlo Galeffi, formerly of the Boston and Philadelphia companies, has been chosen. Edward Johnson, the New York tenor, will have the leading tenor part, while Carmen Melis, also well-known here, will have the soprano rôle.

At the Metropolitan the corresponding rôles in the Grand Guignol-esque little opera will be sung, it is said, by Luigi Montesanto, one of the new season's additions to the company; Giulio Crimi, the tenor whose defection from the Chicago Opera Company and engagement for the Metropolitan has been rumored for the past six months, and Claudia Muzio.

In "Suor Angelica," placed second on the bill, Gilda Della Rizza will be the Roman impersonator of the name part.

In "Gianni Schicchi" Gilda Della Rizza and Carlo Galeffi are to have the soprano and baritone rôles respectively.

Luigi Montesanto, whose engagement for the Metropolitan is suggested by the details of the casting of "Il Tabarro" here given, is down in Buenos Ayres this summer singing at the Colon.

From the Metropolitan a statement has been issued to the effect that all present announcements concerning the production of the three new one-act Puccini operas at the Metropolitan Opera House were entirely premature. As yet, no positive arrangements concerning them have been made.

Toscanini May Conduct in London

Rumor has it that Covent Garden is to be reopened for a special season of Italian opera in the near future and that Arturo Toscanini is to be the conductor-in-chief. If the project materializes it will mark Toscanini's first visit to England in a professional capacity.

This magnetic knight of the bâton recently brought to a close the concerts he had been conducting in Milan to raise funds for musicians in need. There were twelve concerts in the series, and they were followed by two popular concerts designed to appeal to music-lovers with shorter purses but no less a desire to

come to the assistance of war-pinned artists.

The aggregate receipts from the four-teen concerts amounted to more than \$30,000, which sum is to be distributed in monthly installments among the needier musicians.



ILLINOIS CONTINGENT HEARS FAVORITE SONG

"Keep the Glow in Old Glory" is the Pet Song of the Troops Hailing from Illinois, and Especially the Chicago Men. The Above Photograph, Taken at Bordeaux, France, Shows a Soldier-Singer in the Midst of This Song

Toward the close of the series a movement was started by the patrons of the concerts to present the maestro with some token of appreciation of the time and effort he was giving gratuitously to this work, but Toscanini got wind of the plan and strangled it in characteristic fashion. He explained that his best reward had been the pleasure he had had in conducting to full and appreciative houses indicative of abundant box-office receipts for the direct object of the concerts.

New York Tenor for La Scala Première

When Montemezzi's new opera, "La Nave," has its première at La Scala in the autumn the principal rôles will be "created" by the American tenor, Edoardo di Giovanni, and Elena Rakowzka, who in private life is the wife of Maestro Serafin.

Di Giovanni, or Edward Johnson, as he is remembered here, seems to be in demand for the tenor "leads" in new operas. He participated in the première in Rome last spring of "The Bride of Corinth," by the Italian sculptor-composer Pietro Canonica, and, as noted above, he has been engaged by Manageress Emma Carelli for the leading tenor rôle in Puccini's "Il Tabarro" at the première of the novelty at the Costanzi in Rome next season. And it should not be forgotten that this former New York choir singer was the first Parsifal on the Italian stage.

How Bandsmen Are Doing Their Bit

It has been darkly hinted by some careless observers that bandsmen are not exposed to much danger in the theaters of war. This insinuation is refuted and

the fine showing made by the members of the military bands indicated by statistics recently published in *The British Bandsman*, statistics that would seem to lend color to the report that an army's musicians are called upon at the front to act as stretcher-bearers.

Here is the tabulated list of the achievements in the war of British bandsmen, up till the early spring:

Killed in action or died from	
wounds	1,082
Wounded	1,415
Victoria Crosses won.....	4
Distinguished Conduct Medals.....	45
Military Crosses.....	5
Military Medals.....	64
Commissions granted.....	54

Truly, a record that should be a source of pride to bandsmen the world over!

Music in the Holy City

An English soldier-organist, writing from Palestine, tells the *London Musical Times* that in the Holy City he found only two churches containing organs—the Church of the Holy Sepulchre and the English Church of St. George.

"I suppose really no one enters Jerusalem, even in these days," he adds, "without thoughts and feelings very far removed from current events; but my friend and I were brought rapidly to earth when, on entering our hotel, we discovered a brother organist seated at a cheap German piano and playing a selection from 'The Byng Boys!'"

Perosi's Return a Red-Letter Day for Rome's Music World

It appears that the return to Rome of Italy's celebrated priest-composer, Don Lorenzo Perosi, director of the Sistine Choir, was the outstanding event of the early summer in the music world of the Eternal City. Don Perosi had been absent on leave for a year, because of a long-drawn-out illness, and it has already been recorded here that his return was marked by special perform-

ances of his oratorios, "The Birth of Christ" and "The Resurrection." A more intimate impression of these works is conveyed in the report of the Rome correspondent of the *London Musical Times*, who waxes exceedingly enthusiastic over their beauties.

"Perosi's return has been a veritable triumph," he writes, "and, what is more, a triumph that has partaken of the nature of a reaffirmation of his genius, for the works that have been performed are works that have already taken their place among the immortal productions of Italian oratorio. The 'Natale di Cristo' was written eighteen years ago and the 'Risurrezione' twenty years ago, so that it may be safely affirmed that these works have proved their intrinsic value. And this value—in what does it consist? In the inspired simplicity of a genius that expresses in harmony its profound faith in the transcendent mysteries of Religion. This is the great characteristic of Perosi—his simplicity and spontaneity. As a well-known Roman *maestro di cappella* said to me, 'In all his music Perosi never assumes the toga.'"

The oratorio is in Latin and the narrative of the Incarnation of St. Luke is set forth varied by the liturgical hymns of the Church. Thus, in the first part of the work, "The Annunciation," the dialogue of the Angel and the Blessed Virgin terminates with the chorus of "The Magnificat."

The second part, "The Nativity," has the narrative interrupted by the chorus of the "Greater Antiphons." After the recitative of the Birth follows the chorus "Venite Adoremus," and to this succeeds "the marvelous interlude of the 'Dusky Night,' in which a delightful pastoral music announces the episode of the shepherds, and a magnificent 'Choir of Angels' sings the 'Gloria in Excelsis,' after which, with a beautiful lilting rhythm, the choir of shepherds sings 'Let us go even unto Bethlehem.'" There follows the Christmas office hymn "Jesu, Redemptor Omnium" and then the "Te Deum," and then a final chorus, "Jucundare, filia Lion—Gloria."

The oratorio "The Resurrection" is designed on the same plan, and here the element of simplicity is even more pronounced than in "The Nativity." According to the description given, "amidst a choir of angelic Alleluias, the recitative commences the narrative of the Magdalen's arrival at the tomb, and her discovery there, a great narrative pronounced with that finesse and delicacy which so entirely characterize Perosi's works, and where the melody, seeming to finish every moment, returns again and again on its delicate way. The anguish of the Magdalen is admirably illustrated on the stringed instruments, and to the apparition of two angels succeeds the apparition of Christ and the magnificent 'Rabboni' of Mary, a passage so designed and executed by Perosi that we seem to have the actual scene before our eyes."

This correspondent thinks history will assign Perosi a place second only to that held by Palestrina. He makes the interesting point that these performances served to destroy a sort of legend that had become current in Rome, namely, that none but Perosi could produce the works of Perosi. In this case, as the state of the composer's health would not permit him to direct the performances, that duty fell to Bernardino Molinari, the conductor in ordinary at the Augusteum, who won new laurels by the manner in which he acquitted himself.

Alice Zeppilli Sings at Deauville

Promising signs of greater zest in life at France's celebrated seaside resort, Deauville, may be seen in the special series of opera performances being given there during the summer weeks. Alice Zeppilli, formerly of the Chicago Opera Company, has been engaged for the title rôles of "Madama Butterfly" and "La Bohème."

Mario Ancona Pays War Toll

How the war has been brought home to Mario Ancona, the Italian baritone, well known here for his connection with the Manhattan, is told by the *Corriere di Milano* in announcing the death of the singer's son, Raul Ancona, after suffering for nine months from wounds received when serving with the Eighteenth Royal Bombardiers. Young Ancona had been decorated with a silver medal for bravery.

J. L. H.

Gatty Sellars to Aid British War Fund with South American Concerts

Gatty Sellars, English organist-composer, sailed for South America this month to give recitals in the large cities there for the benefit of the British and Canadian patriotic fund. On the eve of sailing he gave a recital at Trinity Church, New Orleans, La.

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY

PUBLISHERS

JOHN C. FREUND, President MILTON WEIL, Treasurer
DELBERT L. LOOMIS, Asst. Treas. LEOPOLD LEVY, Secretary
address, 501 Fifth Avenue, New York

JOHN C. FREUND, Editor

PAUL KEMPF, Managing Editor

CHICAGO OFFICE:
Suite 1453, Railway Exchange,
Telephone Harrison 4383
Margie A. McLeod, Manager
Edward C. Moore
Correspondent

PHILADELPHIA OFFICE:
Ada Turner Kurtz
Fuller Building, 10 So. 18th St.
Telephone: Locust 358
H. T. Craven
c-o Philadelphia "Evening
Ledger," Correspondent

MEXICO CITY, MEXICO
Eduardo Gariel
National Conservatory of Music

BUENOS AIRES, ARGENTINA
Douglas Stanley
Cassilla de Correo 500

EUROPEAN OFFICES

PARIS
Mrs. Leonora Raines
27 Avenue Henri Martin

LONDON
Helen Thimm
12 Nottingham Pl., London, W.

ROME

Alfredo Casella, 11 Via Quirino Visconti, Rome, Italy

MILTON WEIL - Business Manager

Telephones 820, 821, 822, 823 Murray Hill
(Private Branch Exchange Connecting All Departments)
Cable Address, "MUAMER"

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....	\$3.00
For Canada.....	4.00
For all other foreign countries.....	5.00
Price per copy.....	.10
In foreign countries.....	.15

New York, August 17, 1918

AN OPEN LETTER TO THE MEMBERS OF THE WAYS AND MEANS COMMITTEE, THE MEM- BERS OF THE HOUSE OF REPRESENTATIVES, THE SENATE COMMITTEE ON FINANCES AND THE UNITED STATES SENATE

GENTLEMEN:

Our war is costing us fifty millions of dollars each day. We know that these funds must be raised largely by taxation, by exacting payments from the very processes of our daily life—that so great a sum of money cannot be accumulated in the national treasury unless you, in the fulfillment of your duties, exert the maximum power with which you have been vested to make every phase of our activities pay a proportionate part to the prosecution of a war which we want to see won securely if it finally requires the last drop of blood in the land.

As one of the many means of raising this tremendous amount of money you are now considering the proposal to place a twenty per cent tax on every ticket to a musical performance, concert or operatic. Your purpose in doing this is to RAISE MONEY. It is purely a revenue tax and implies no desire on the part of the Government to discourage attendance at such performances.

In the case of the recent railroad mandate, which greatly increased the rates of transportation, it was understood that the purpose was twofold: to raise money and to discourage travel that is not absolutely necessary.

May we be permitted to analyze the situation, to determine whether or not this twenty per cent tax will serve the purpose which your committee has in mind, namely, to increase the governmental funds with which to prosecute the war?

Have you made an investigation to determine the conditions that affect the concert-giving business in the United States? Do you know that the twenty per cent toll you purpose placing on each concert ticket will cause a very large number of concert courses throughout the United States to be eliminated, and that a still larger number will be so curtailed that the total income from the tax will be much smaller than that collected during the last season on a ten per cent basis?

This conclusion is not reached haphazardly. It is based on an investigation made by MUSICAL AMERICA. The facts will be found in the statements of musical managers printed elsewhere in this issue.

For example: Let us say that the average monthly income in New York City alone, on a ten per cent basis,

from all tickets to concerts and operas, is \$100,000. If you decrease the attendance by fifty per cent and double the tax you won't increase the Government's revenue and you will deprive a large section of the public from patronizing a form of diversion that has distinctive cultural and educational value and which tends to relax strained nerves and establish a healthy, buoyant spirit among the people. Is it sensible? Is it expedient?

Have you made an investigation to ascertain how the twenty per cent tax will affect the incomes, in fact, the very means of livelihood of thousands upon thousands of musicians whose source of personal revenue lies exclusively in these musical performances which you purpose taxing out of existence? Do you know that it will bring poverty to the lowliest orchestral musician, that it will bring distress to the large army of struggling young concert artists, that it will necessarily be a hardship to the large number of music teachers, that it will greatly curtail the incomes of the more distinguished artists?

Do you realize, gentlemen, that by paralyzing the prosperity of this vast army of workers you would be taking the heart out of one of the most patriotic body of citizens that this war has developed? That they have given bounteously of their time, talent and money to stimulate the public sale of Government bonds, of War Savings Stamps, to the raising of funds for the Red Cross, for the Y. M. C. A., the Knights of Columbus, to army and navy recruiting and every other possible agency that contributes to the successful waging of war?

Has it occurred to you that our military chiefs, profiting by the experience of other nations, have asked for more music in the army and navy because they know that the psychological effect of massed singing and the playing of bands makes for better, more efficient fighting forces? And do you realize that you can't encourage that musical output by stifling the very means of existence of the musician?

When you tax a business out of existence it is self-evident that that business will not longer yield the funds which are so necessary to support the government's program. And the men who have given up their whole lives to the musical business are authority for the statement that the twenty per cent tax is virtually confiscatory.

Have you considered the question of the morale of the people?

Behind our wonderful army of fighters in France, in Italy and Russia, there must be a nation of citizenry whose morale is at the highest point. It is the knowledge of the existence of this morale that places heart into the heroic work our boys are doing for us at the front. They go into battle with the consciousness that back in the States are a hundred million earnest, sympathetic souls watching their every advance, applauding every achievement, giving unbegrudgingly of everything that will hasten the end and bring closer the time when the devastators of liberty shall be brought to their knees.

This morale of the people is a vital thing. It is developed and maintained largely through public gatherings. We have all of us felt the contagion of spiritual uplift, the stimulus of love for our country and its ideals which spring so spontaneously from these inspiring assemblages of the masses. It has been through this very means that many of us have been constrained to our maximum effort to help win the war.

And in the assembling of the people the musical auditoriums have been the very centers. Is it wise, gentlemen, to curtail that tendency of our citizenry to foregather by placing a prohibitive tax on the privilege itself? Is it wise to allow the insidious seed of mental discontent, of popular restlessness, to suffer cultivation?

Let's have more music, better music, music everywhere. We can sing our way through the discomfiture of war times quite as well as our brave soldiers can sing their way into victorious battle.

But we urge upon you members of Congress to reject any plan which would throttle the source of that music. It won't raise more money. It will merely impose upon us an essentially unnecessary burden.

THE FOURTH LIBERTY LOAN

The campaign for the Fourth Liberty Loan will begin Sept. 28 and close Oct. 19. The result of the loan will be watched with keen interest in Europe, not only by our associates in the war against the Teutonic powers but by our enemies. It will be regarded by them as a measure of the American people's support of the war.

The Germans know full well the tremendous weight and significance of popular support of the war, of the people at home backing up the army in the field. As the loan succeeds our enemies will sorrow; as it falls short they will rejoice. Every dollar subscribed will help and encourage the American soldiers.

PERSONALITIES



The Alcocks at Meyers Lake, Ohio

Merle Alcock, the contralto, and Bechtel Alcock, the tenor, are spending their vacation period at Meyers Lake, O. The accompanying snapshot was taken after a day on the golf links with Mrs. Ben Alcock (on left), Mr. Alcock's sister. The trio is seen just prior to their departure for home.

Waterous—Herbert Waterous has returned from a two weeks' visit at the Beaconsfield Golf Club, Montreal, where he was the guest of W. S. Detlor.

Sylva—Marguerite Sylva is spending her vacation at her summer home at Lake Mahopac. She will be heard with the Chicago Opera Association next season.

Stone—May Scheider, soprano, has been authorized by the court of New York to take the name of Stone, her mother's maiden name, and will in future be known as May Stone.

Küzdö—Victor Küzdö, the violin teacher, is spending the summer at Lake George, N. Y. He writes MUSICAL AMERICA that he is neither studying nor teaching, but simply "having a lazy time."

Case—At Anna Case's recent Ocean Grove concert Governor Edge of New Jersey was the guest of honor. The musical colony on the Jersey shore was well represented, among those present being Giuseppe de Luca, baritone; Jose Mardones, basso; Mischa Levitski, pianist; Rafaelo Diaz, tenor, and others. As in the past, she was accompanied by Charles Gilbert Spross.

Hempel—Frieda Hempel was the guest of honor at a tea recently given by Mme. Sembrich at her cottage at Lake Placid. Mrs. Paul Cravath and Miss Cravath of New York were invited to meet the Metropolitan soprano, the guests also including Mrs. E. Lueder, formerly Florence Wickham, contralto of the Metropolitan, and William B. Kahn, Miss Hempel's husband.

Thorner—William Thorner, the vocal instructor, is giving much of his time to Red Cross work. It was through his initiative that the Long Beach, L. I., chapter of the Red Cross gave a notable concert at Castles-by-the-Sea on Friday evening, Aug. 9. Pasquale Amato, Rafaelo Diaz, Dorothy Follis, Leola Lucey, Max Rosen, Tamaki Miura and Mme. Genia Zielinska participated in the program.

McCormack—When John McCormack sings at Ocean Grove this Saturday night he will represent France, England, Italy and America, the four allied nations, in the first group of songs on his program. The American song is entitled "Tired Hands." Mr. McCormack discovered this song, which is of Revolutionary origin, in the archives of the Boston Museum. Wallace Goodrich has arranged the music for the tenor.

Schumann-Heink—In San Francisco, where "Colonel" Schumann-Heink sang to aid the Red Cross, Walter Anthony told this little anecdote in the San Francisco Chronicle, because, as he says, "a critic has so seldom a chance to shine and be properly proud." "The committee of the affair, consisting of the Mayor and many important officials, was formally introduced to the singer and she was laden with flowers. 'This is the Mayor,' said the master of ceremonies, 'and this is the postmaster, and this is the president of the United Railroads.' Schumann-Heink, radiant and cordial, disposed of her blooms in order to shake heartily with both hands, and she said nice things to the Mayor, the postmaster and the president. And then, while the master of ceremonies was doing his best to recall my name, Schumann-Heink, seeing me, said: 'Why, my dear Walter, and she took me in her arms and kissed me. 'And how is that brave boy of yours?' she said. You see, Schumann-Heink knew many years ago that I love her voice, and her, more than mayors, or postmasters or presidents can possibly find the time to do. 'You're a lucky dog,' said the Mayor."



[Adapted from Judge.]

[Birmingham Age-Herald]

Musician—I got \$50 for my last composition. Wasn't that luck?
Nuther—Who bought it?
Musician—Nobody. When I mailed it I insured it for \$50 and it got lost.

* * *

The Musical Scot

[From Tit-Bits]

A concert was in progress behind the lines in France, and the chairman, a *padre*, announced that the special turn of the evening—a skirl on the bagpipes by a piper of a Scottish regiment—would now take place. Half way through the turn a voice was heard to say:

"Shut up, you blighter!" Thereupon the piper stopped.

The *padre* called for silence.
"I want to know who called the piper a blighter!" he asked.

No answer.
He repeated his request. Still no answer. Then a broad, gruff voice said: "I dinna ken who called the piper a blighter, but what I should like to ken is, who called the blighter a piper!"

* * *

"What—another charity concert? How much are the seats this time?"

"Front seats a guinea, balcony half a guinea, area five shillings and programs a shilling."

"Oh, well, do you think they would let me sit on a program?"

* * *

[Pearson's]

Ralph—Will your father permit you to take your piano away when you marry?

Phyllis—He says he will insist on it.

* * *

Producing the High Tones

[Farm and Home]

Bill—I'm making money selling mice.
Jill—Whom do you sell them to?

Bill—The professor of music in the next street.

Jill—What on earth does he want mice for?

Bill—Why, he uses them for trying the voices of young ladies.

* * *

[From the Dominant]

Young Fiddle was a very learned young man, and his friends were all very disappointed, not to say surprised, when he refused to accept the degree of doctor of divinity. One of his colleagues tackled him on the subject.

"Ah, well," replied the learned young man, "it's enough to be named Fiddle without being Fiddle, D.D."

"I understand that \$20,000 was spent on Miss Yowler's musical education."

"Dear me! I presume the money was wasted?"

"Well, not exactly. It kept her in Europe several years and the neighbors got some rest."

* * *

[Louisville Courier-Journal]

"Your daughter has a beautiful voice."
"That ain't my daughter singing now. That's the windmill outside squeaking. I told Pa to grease that thing a week ago."

* * *

The Singing Army

[Tit-Bits]

Her son had enlisted, and she was a proud old woman as she harangued a knot of friends on the village street.

"Jarge always done 'is duty by me, 'e did, and now 'e's doin' 'is duty by king and country," she said. "I feel right down sorry for them Germans, to think of 'em goin' into battle with 'is rifle in 'is 'and and 'It's a Long Way to Tipperary' on 'is lips."

"Poor Germans, indeed!" exclaimed one of the audience. "Pity's wasted on 'em! P'raps you aven't 'eard of their cruelties?"

"P'raps I 'aven't," agreed the old lady. "And p'raps you 'aven't 'eard Jarge sing."

* * *

They Got Their Money's Worth

[From the Nevada Representative]

The beautiful renditions of several numbers by Mr. Ingalls of Nevada was well worth the admission fee, which was purposely made small.

* * *

Caruso

[From the Sun Dial, N. Y. Evening Sun]

*His obbligatos flow so,
The nations never knew so
Renowned a virtuoso
As Caruso.*

*He's just a trifle fatty—
His porch is a piazza.
His manager is Gatti—
Er—Casazza.*

*The critics murmur, "What a
Virility and charm in
His sobs in 'Traviata'
And in 'Carmen'!"*

*He must achieve "Who's Who," so
We join the mob and shriek, "Oh,
Encore, encore, Caruso!
Vive Enrico!"*

—CLEMENT WOOD

—HOWARD DIETZ

CONTEMPORARY AMERICAN MUSICIANS

No. 29
**Abraham Wolf
Lilienthal**



Abraham W. Lilienthal

ABRAHAM WOLF LILIENTHAL, violinist, teacher and composer, was born in New York, Feb. 13, 1859. Educated in the public and private schools of New York. Studied violin and piano with Gustav Weingarten and Herman Brandt, harmony and composition with C. C. Mueller and instrumentation with Ernest Grill, all of New York. Became a member of the New York Philharmonic Orchestra, September, 1887, performing under the leadership of Dr. Leopold Damrosch, Theodore Thomas and Anton Seidl. Joined the New York String Quartet, of which Edward Herrmann was first violinist, in 1891, becoming

viola player, and with them giving annual performances of the Beethoven string quartets. Since 1890 has devoted himself to teaching of harmony, counterpoint and composition.

Compositions, mostly for ensembles, include two string quartets, string trio, quintet for three violins, viola and cello, suite for four violas, serenade for string orchestra. A sonata for piano and violin written by him was performed at the all-American evening of the New York State Music Teachers' Convention, 1915. His "Festival March" was performed by Theodore Thomas and Anton Seidl. Besides these, he has produced many songs, orchestral transcriptions, etc. Has also contributed articles to musical periodicals, among them an authoritative article on Carl Bergmann and the New York Philharmonic Society. Mr. Lilienthal's pupils include some of the best known of the younger American musicians.

In 1885 married Ida C. Salberg; has one daughter. Present home in New City.

STEINWAY

HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

Three-score years ago, even as now, the Steinway was the ideal piano. In many a family, the Steinway which grandmother played is today a cherished possession—its durability a tribute to superior craftsmanship.

Consider the Steinway as a gift to wife or daughter or sister—an enduring evidence of the noblest sentiment. Nothing could be more appropriate. Consider, too, that this marvelous piano can be conveniently purchased at a moderate price.

Illustrated literature, describing the various styles of Steinway pianos, will be sent free, with prices and name of the Steinway dealer nearest you.

STEINWAY & SONS STEINWAY HALL

107-109 EAST FOURTEENTH STREET
NEW YORK

Branches in London, Hamburg and Berlin; Cincinnati, Dayton and Columbus, Ohio; Louisville, Ky.; Indianapolis, Ind.; Charleston and Huntington, W. Va., and represented by the foremost dealers throughout the world.

Mr. and Mrs. Huss to Give Unique Recitals in Atlantic City

Two unique and original programs will be given by Mr. and Mrs. Henry Holden Huss, the New York pianist and soprano, in recitals under the auspices of the Venice Park Chautauqua, Mrs. Paul, director, at Atlantic City, N. J., scheduled for Aug. 21 and 22. In the first, "Music of Our Allies, but America First," comprising some poignant and characteristic Armenian melodies which Mr. Huss has harmonized and provided with artistic piano accompaniment, and several quaint, ancient French and Irish songs and new songs by Mr. Huss will be sung by Mme. Huss. The second recital will be devoted to Browning and the music he loved, with a short lecture by Pauline Jennings. Mr. Huss will play the poet's favorite composition—the first movement of Beethoven's Sonata in F Minor, and some shorter pieces by Liszt, Chopin and Schumann. Mme. Huss will sing Italian and French groups and Mrs. Beach's "The Year's at the Spring."

William Simmons Wins Applause as Soloist with Kaltenborn Orchestra

Franz Kaltenborn and his orchestra, with William Simmons, the baritone, as assisting artist, gave a concert on Sunday, Aug. 4 on the Mall, Central Park. The program included the fourth movement of Dvorak's "New World" Symphony and Tchaikovsky's "Marche Slav" among its numbers. Mr. Simmons was warmly applauded for his singing of the aria, "Hear Me! Ye Winds and Waves" from Handel's "Scipio" and Novello's "Keep the Home Fires Burning." A large audience enjoyed the excellent musical fare provided.

Vera Barstow Welcomed by Camp Upton Audience

Under the auspices of the Jewish Welfare Board, Vera Barstow, violinist, and Herma Menth, pianist, gave a concert at the K. of C. Hall, Camp Upton, on July 28, before an audience of 4000 soldiers, all of whom were about to sail for France. After the concert M. H. Hanson, Miss Barstow's manager, received a letter of warm appreciation for both artists' work from Samuel S. Grossman, who is in charge of the Entertainment Division.

TO GIVE MUSICAL "FIRST AID"

Amparito Farrar to Sing for Men as Near Fighting Line as Possible

Amparito Farrar, the young American soprano, who has been appearing in the various camps, cantonments and navy yards for the soldiers and sailors and who helped in the Liberty Loan, Thrift Stamp drive and recruiting for the Red Cross nurses, is now going to entertain the men at the front. Miss Farrar leaves the city some time this week to be gone three or four months and has planned a series of concerts which will be held in every sort of building, hut, church or barn that is available for recreation purposes for the soldiers. Regular concerts have been scheduled in the Y. M. C. A. buildings, but Miss Farrar's ambition is to make a personal appeal to the men as near the fighting line as possible. "I want to put joy in their hearts as they go over the top for the honor of their great and glorious country," she says, "and I want to bring them solace and comfort when they come back wounded or for first aid. I consider my work just as much first aid as the medical treatment, and I hope the medical attendants will let me treat their mind and spirit while they administer more material necessities for their bodies."

Miss Farrar will be accompanied by her mother, who is sailing with her. She will give the entire program, the first part of which will consist of songs of all the Allied nations, sung in the original language, and the second part will be made up of patriotic and camp songs, and devoted especially to "request" numbers. The little concert company, consisting of Mrs. and Miss Farrar, is going over under the auspices of the Overseas Theater League of the Y. M. C. A., which is under the direction of Winthrop Ames.

Miss Farrar will return to America at the expiration of the four months only because of the engagements already booked. These include two extensive tours, and her regular New York recital at Aeolian Hall.

PORTLAND, ORE.—The Swedish Singing Club Columbia, Charles Swenson, director, gave a fine program at Vancouver Barracks recently. Pauline Miller Chapman, soprano, and Walter Bacon, violinist, assisted.

Mrs. F. H. Hill, the Musical Godmother of St. Joseph, Mo.

Taking Hold of City's Music, She Has Established Notable Series of Annual Concerts — Has Enabled Midwestern Audiences to Hear Many of the Foremost Artists — Became a Musical Manager Purely by Accident

BEING musical godmother to St. Joseph, Mo., is the distinction attained by Mrs. Francis Henry Hill of that city. Ten years ago St. Joseph, Topsy-like, was bringing its own self up musically; there would be a concert or recital every once in a while, but nothing definite in the way of a regular series of concerts. Then Mrs. Hill took the city in hand.

It happened merely through an accident. Eight years ago Sybil Sammis McDermid was coming to the city under the auspices of the choral society. Mrs. Hill was asked to help take charge, and she did it in such a manner as to reveal her talents as a manager. The following season when "The Secret of Susanne" and Adeline Genée with her company of dancers came to the city, Mrs. Hill was again asked to be local manager.

After this Mrs. Hill decided to under-



Mrs. Francis Henry Hill, Who Enabled St. Joseph, Mo., to Hear Some of the Most Prominent Musicians

take St. Joseph's musical upbringing. There was much effort to be made, and much money to be spent and at first things seemed almost discouraging, but Mrs. Hill kept at it. She had the acoustics of the Auditorium improved, and started her series of concerts—and finally after much work she saw success.

After Five Years

It is now five years since Mrs. Hill began her concert series in St. Joseph. These include four big concerts each season, and often Mrs. Hill has several extra programs during the season. The artists and organizations whom that city has heard during the five seasons include the following:

Pasquale Amato, Fritz Kreisler (twice), Paderewski, Alma Gluck (twice), John McCormack (twice), Boston Symphony Orchestra, Helen Stanley, Frances Ingram, Harold Bauer, Minneapolis Symphony Orchestra (twice), Geraldine Farrar, Mme. Schumann-Heink, Mme. Melba, Mme. Louise Homer, Mischa Elman, Anna Case, Cecil Fanning, Josef Hofmann, Rudolph Ganz, Mme. Galli-Curci (twice), Frieda Hempel, Efreim Zimbalist, Theo Karle, Margaret Woodrow Wilson, John Philip Sousa (twice), Pavlova and Company, Adeline Genée and Company, "Secret of Susanne," San Carlo Grand Opera Company (twice) and John C. Freund, editor of Musical America, who gave an address.

Success Due to Personal Element

Mrs. Hill's success, as St. Joseph itself says, is due to the personal element she has put into her work. She attends to all her correspondence herself, her patrons all get personal letters, and her lists of persons to whom she sends her announcements and letters about the course are all made up with a personal knowledge of their musical taste. All this has added to the interest taken in her work. And her reward has been in seeing not only St. Joseph but all the surrounding towns

coming in crowds to her concerts. As she herself says: "The work is most interesting and, of course, nothing like as hard to manage as when I started, but surely no one had a harder time to put these high class artists in a place than I did in this city. I owe much to the surrounding towns that have been my good patrons and helped me through a few tight places."

In her four announced concerts for the coming season, the artists will be the Pavley-Oukrainsky Ballet and the Little Symphony, George Barrère, conductor; Mabel Garrison and Hipolito Lazaro; Godowsky and Max Rosen; Lucy Gates with the Barrère Ensemble.

CLOSING WEEK OF GOLDMAN CONCERTS

Two Compositions by Albert Chiaffarelli, Conducted by the Clarinetist Himself, Well Received

This week marks the last in the season of summer concerts given "on the green" at Columbia University and conducted by Edwin Franko Goldman. The final concert takes place Friday evening. There was the usual throng of music-lovers at Monday night's concert, and neither the damp grass nor the mosquitoes appeared to affect the enthusiasm.

The performance was notable for the appearance of Albert Chiaffarelli, the composer, who conducted two of his own compositions. Mr. Chiaffarelli is the first clarinetist of the Philharmonic Orchestra, and though Italian born, has lived in New York since he was one year old.

The first of the Chiaffarelli compositions, which was the first number on the program, was his Triumphant March. This fine march is worked out in the symphonic style and the delicacy of the harmonies was most effective. The composer again appeared for the third number and conducted his Valse Pathétique, this being the first time it had been heard on any concert platform. The lovely melody of the valse was supported by harmonies of a delicate tracery which seems so characteristic of this composer. For an encore Mr. Chiaffarelli played his "Lisztiana," a stirring march built upon a theme by Liszt.

Svensden's Norwegian Carnival, with its delightfully odd themes, suggested the fine folk-songs of Norway. An encore of jazz music, with its uncouth effects, may have been intended by the conductor to represent American taste in folk-music. If so, the comparison with the Norwegian was odorous, to say the least.

That masterpiece of ballet music, "The Dance of the Hours," from "Gioconda," was the dashing beautiful contribution of Ponchielli to the program. This was followed by the old but charming melodies of "Traviata," which added to the operatic flavor of the concert.

Bartlett's "Old Glory," with the American flag for its theme, was obviously intended to inspire patriotism. Nobody seemed impressed by the number, although it was sung in a good soprano by Isabel Irving. She also sang "A Soldier's Dream," a simple but effective song by Byron Gay.

Three dances from Edward German's "Henry VIII" were graceful and lively, and popular airs from the "Lampe's Sunny South" finished the concert. "Over There" was the contribution made by the audience, which sang this lively war song as if it meant it. J. E. L.

Fort Slocum Musicians Give Concert in New York

Musicians from Fort Slocum came down last week to New York to give a concert at the Central Y. M. C. A. They were received with an ovation by the waiting audience who enjoyed the various numbers. The artists who entertained were Mischa Violin, Ivan Ar-

buckle, formerly of the "Hitchy Koo" company, Mr. McCutcheon and Mr. Vannasse, organist and pianist, of New Bedford, Mass.

Colored Citizens of Columbus, Ohio Pay Tribute to Fanning

One of the most touching honors that has lately come to Cecil Fanning, the American baritone, was paid to him recently at a community "sing" arranged by him at Ohio Field, Columbus, Ohio.

As a prelude, it should be stated that a few weeks previously Mr. Fanning had sung at a special program of songs and addresses arranged in Columbus in honor of Booker T. Washington by some of the leading colored citizens of the city. Mr. Fanning sang a group of songs by the negro composer, H. T. Burleigh. During a lull in the "sing" at Ohio Field, Elliott B. Henderson, a poet and a leader in the artistic and patriotic life of his race in Columbus, advanced and after a speech presented Mr. Fanning with an ebony walking stick with a head of twisted gold. It bore the inscription, "Presented to Mr. Cecil Fanning as a token of appreciation by the colored citizens of Columbus."

Alice Nielsen Opens Saco Valley Festival Brilliantly

Alice Nielsen, the American soprano, proved a popular artist to open the Saco Valley Festival of 1918. Her voice was in splendid condition, and she gave fine interpretations to two groups of English songs and an aria from "Butterfly."

She was recalled many times, responding with encores including "Way Down upon the Swannee River," which was especially well done. The program closed with the "Star-Spangled Banner," led by Miss Nielsen, the entire audience joining.

Marjorie Knight Sings for Men at Fort Hamilton

Marjorie Knight sang at Fort Hamilton recently to an appreciative audience of 600 soldiers. She gave Penn's "Magic of Your Eyes," "Mighty Lak' a Rose," "Mimi's song from 'Bohème,'" "My Laddie" and other selections.

MINNA KAUFMANN
Soprano
Vocal Studios
The Lehmann Method
STUDIOS REOPEN
OCT. 1, 1918
Address, Carnegie Hall
New York



ELSIE BAKER
CONTRALTO
226 W. 97th Street, New York
Phone 9811 River

MARIE SUNDELIUS
SOPRANO
Metropolitan Opera Company
Exclusive Management: GERTRUDE F. COWEN
1451 Broadway, New York

Cecil FANNING
BARITONE
H. B. TURPIN, Accompanist
For terms and dates address:
H. B. TURPIN, 601 Conover Bldg., Dayton, O.
For Dominion of Canada:
WESTERN CANADA CONCERT BUREAU,
P. O. Box 1932, Calgary, Alberta, Canada.

Frederick Gunster
TENOR
Exclusive Management:
HAENSEL & JONES, Aeolian Hall, New York

SOUSA'S BAND RESTING
Lieut. John Philip Sousa
U. S. N. R. F.
WITH THE COLORS
Address all Mail to
62 W. 45th St., c/o T. B. Harms Co.

Mrs. Edward MacDowell
Programs of MacDowell Music
Management: GERTRUDE F. COWEN
1451 Broadway, New York
Proceeds of these recitals revert unreservedly to the MacDowell Memorial Association
Steinway Piano
Next Biennial Meeting N. F. M. C. to be held at Peterborough

THIS TRADE MARK



IRON PLATE

Guarantees at least that the maker uses the highest possible grade of plates that money can buy.

O. S. KELLY CO.
SPRINGFIELD, OHIO

HENRY I. MYERS

Composer-Accompanist

Songs include, "Hushed Are the Winds", "The River Is Free", "She Is Going", and many others
Telephone, Columbus 1405. 50 WEST 67th ST.

ELEONORA DE CISNEROS

—RECITALS—

Personal Representative
Miss MAY JOHNSON, 50 W. 67th St., N. Y.
Telephone Col. 5524

ALICE NIELSEN

Recitals—Concerts Season 1918-19
Exclusive Management: Annie Friedberg, 1425 Broadway, New York.

RIEGGER

SOPRANO

Concert—ORATORIO—Recital

Exclusive management: ANNIE FRIEDBERG
1425 Broadway, New York

ALBERTO BIMBONI

Italian and French Repertoire.

Preparation for OPERA and RECITALS
327 West 78th St. Schuyler 3430
Assistant and Sec'y: Miss Winfried Rohrer



Ernesto BERUMEN

PIANIST

(Associated with Frank LaForge)
Studio 1425 Broadway, New York
SUMMER INSTRUCTION
© Underwood & Underwood

VILONAT

TEACHER OF

SINGING

141 West 79th St., New York City

Schumann-Heink

Personal Address:

3672 Michigan Ave., Chicago.

STEINWAY PIANO USED

MORGAN KINGSTON

Leading Tenor Metropolitan Opera Co.

Metropolitan Musical Bureau, Aeolian Hall, New York City

M. E. NANÀ GENOVESE

AMERICAN-ITALIAN-MEZZO-SOPRANO, formerly of Manhattan Opera Company

MARTA MELIS

Leading contralto San Carlo Grand Opera Co., 1917-18. Formerly of Royal San Carlo Opera, Naples, Italy.

OPERA—CONCERTS

Management: Annie Friedberg
Metropolitan Opera House Bldg.
1425 Broadway, New York

CHAUTAUQUA SOLOISTS EVOKE HEARTY PRAISE

Miss Heyward, Miss Snelling, Mr. Hart and Mr. Gallagher Are August Artists—Farewell of French Band

CHAUTAUQUA, N. Y., Aug. 10.—Lillian Heyward, soprano; Lilia Snelling, contralto; Charles Hart, tenor, and Charles Gallagher, bass, the soloists for August, have unquestionably "made good" at Chautauqua. Their success is due not only to their musical ability, but also to the fact that they are a quartet of artists with pleasing personalities. They gave a concert in the Amphitheater on Wednesday, Aug. 7, which



Chautauqua Soloists for August. Left to Right: Charles Hart, Tenor; Lillian Heyward, Soprano; Lilia Snelling, Contralto, and Charles Gallagher, Bass

was made up largely of excerpts from the familiar operas; they were assisted by the Chautauqua Orchestra, under the direction of Alfred Hallam. The opening number, selections by the orchestra from "Marta," was much enjoyed and warmly applauded. Miss Snelling, who gave the Page's song from "The Huguenots," sang with unusual smoothness. The passionate "Vainement ma bien aimée" from "Roi d'Ys," by Lalo, as sung by Mr. Hart, was a succession of beautiful tones, ringing and clear. That Miss Heyward is intensely musical was demonstrated on this occasion in her numbers, "Phyllis Has Such Charming Graces" (Old English), "Pastorale," by Seiler, and "Butterflies," also by Seiler. Mr. Gallagher's singing is highly dramatic, and his big bass voice is never forced, even to obtain the spirited effects so characteristic of his singing. In the "Sword of Ferrari," by Bullard, the lowest tones were noticeably clear and truthful in pitch.

Mr. Vincent's organ recital, which was given on Aug. 6, introduced some novelties, as well as its rightful share of classics. The opening number was the Fugue in C Minor, by Bach. Mr. Vin-

cent's reading of the Fugue was interesting and scholarly. Other numbers were Toccata from Widor's Fourth Organ Symphony; Gounod's "Funeral March," a "Melody," by Friml; "Festive March," by Faulkes, and "Spring Song," by Lemare.

By special request, Ernest Hutcheson gave an additional piano recital in Higgings Hall during "Music Week" on the afternoon of Aug. 2. A host of Mr. Hutcheson's admirers attended the recital, which was exceedingly enjoyable. The sacred concert which was given on Sunday was called "Messiah Night," and an interesting collection of choruses and solos were heard from this oratorio.

Those who have been coming to Chautauqua for a number of years declare that the chimes in the Miller Bell Tower are unusually satisfactory this year. They are rung by Clyde Kittell, who has collected a most appropriate selection of patriotic airs, together with some of the old folk songs of America. The bells have been corrected and tuned and the effect heard from the lake especially the ten o'clock chimes, fits in with the atmosphere so characteristic of Chautauqua.

Give Patriotic Concert

A patriotic concert was given in the Amphitheater on Monday, Aug. 5, which was made up of new patriotic numbers by American composers. The concert was given by the August soloists, the Chautauqua Orchestra and the Chautauqua Choir, all under the direction of Mr. Hallam. Miss Snelling sang "Sing to Me, Sing," by Homer, and "God Be with Our Boys To-night," by Sanderson. Mr. Gallagher sang "Land of Mine," by McDermid, and "My Own United States," by Edwards. "Yesterday and To-day," by Spross, and "The Service Flag," by Bartmess, were contributed by Miss Heyward, and Mr. Hart then sang "The Minstrel Boy," by Moore; "March of Freedom," by Hallam, and "Tommy Lad," by Margotson. The choir sang a spirited number by Frederick Stock called "Union and Liberty," which was well received.

At the sacred song service which was given in the Amphitheater on Sunday night, Aug. 4, the artists for August were heard for the first time in sacred numbers. Their versatility was apparent, and they were highly successful in numbers of a sacred order. Miss Heyward sang "My Redeemer and My Lord," by Dudley Buck; Miss Snelling followed with McDermid's "Thou Wilt Keep Him in Perfect Peace"; Mr. Hart contributed Vanderwater's "Penitent" and "Tears of Sorrow, Pain and Anguish" was sung by Mr. Gallagher.

Mr. Marcossion's Recital

The third in the series of violin recitals by Sol Marcossion was given in Higgings Hall on Tuesday, Aug. 6. Gladys Grove of Meadville, Pa., who acted as accompanist for the recital in place of Mrs. Marcossion, who is ill, gave adequate support. The difficult Bruch Concerto in G Minor was used as the opening number. The perfect intonation, which is so characteristic of Mr. Marcossion's playing, was much in evidence in the Allegro. A cleverly written novelty in the way of a "Mazurka," by Drake, dedicated to Mr. Marcossion, was included and apparently made a favorable impression on the assembly. Other numbers were "Melody" and "Humoresque," by Tchaikovsky; "Berceuse," by Cui; Barnes's "Swing Song"; "Serenade," by Drigo-Auer, and "Air Hongrois," by Ernst. The recital was well attended, and much commendation was given the performance.

Final Concert of French Band

At the concluding concert given by the French Band under the direction of Captain Gabriel Pares, the Frenchmen were tendered an ovation which will long be remembered by the 8000 persons who gathered to hear them. The Chautauqua Salute was given as they entered the huge Amphitheater, and as a return greeting, the band expressed its appreciation in a way new to Chautauquans. At a signal from their leader, the men all stood and, led by Captain Pares, gave a rhythmic applause in perfect time and ensemble. The act elicited a burst of applause from the audience. Community singing then followed, and at its conclusion the band played the regimental march "Sambre et Meuse," which has been a favorite all through "Music Week," and which is much used at the front, according to statements made by the Frenchmen. At the conclusion of the concert, as the band filed out of the amphitheater, the members of the choir, numbering over 500, literally showered the members with flowers. M. Georges Mager, the French tenor, who sang the

KRANICH & BACH

Ultra Quality PIANOS

Used and Endorsed by Musical Artists Everywhere including

Rubinstein

BERYL RUBINSTEIN

French national anthem, was presented with a beautiful wreath of ferns bound together with the tricolor at the conclusion of his number.

"Old First Night"

The Chautauqua Choir, Children's Chorus, Orchestra and Band took an important part in the exercises in "Old First Night," which occurred on Tuesday, Aug. 6. This was the forty-fifth anniversary of the founding of Chautauqua. The roll was called by states; Pennsylvania had the largest delegation present. Texas was well represented, as were, in fact, all states west of the Mississippi. Some parodies on popular songs were requested by Mr. Hallam, the most clever one being written to the tune of "Over There." It was entitled "Over Here," and was the object of considerable comment. The choir sang it enthusiastically and with clear diction, the words being plainly understood, even by those who sat in the back of the amphitheater.

Before the regular band concerts, which have been taking place on the veranda of the Hotel Athenaeum, the band has been escorting the young ladies of the Sixth National Service School at Retreat on the Plaza. They have established the custom of playing "The Star-Spangled Banner" as Old Glory is lowered for the night.

R. DEANE SHURE.

Anna Case Sings for Soldiers About to Embark

Thousands of soldiers, about to embark for France, heard Anna Case give a concert on Saturday afternoon at Camp Merritt in Tenafly, N. J. Miss Case sang both in the hospital hut and in the open air. Her operatic arias seemed to please the immense audience, which cheered her enthusiastically. Next Saturday Miss Case will sing for the Red Cross at the Larchmont Yacht Club.

RIDGELY'S BAND

Charles W. Clark

Lieut. Ridgely, 69th Inf., N. Y. Guard; Band Master
Concerts: Engage Ridgely to start things musical.
Bands in or near N. Y. City trained and equipped with instruments
CLIFFORD E. RIDGELY, 1503 Third Ave., New York City

"Master of Song World" "Chicago American"
Address J. C. BAKER, 800 NO. CLARK ST. CHICAGO



NEVADA REED
VAN DER VEER MILLER
MEZZO-CONTRALTO TENOR
ORATORIO — CONCERTS — RECITALS
Individually and jointly
Management: HAENSEL & JONES, Aeolian Hall, New York



MADAME MELBA

SEASON 1918-19

GERALDINE FARRAR

Available for Concerts in October, 1919

ARTHUR HACKETT
AMERICAN TENOR

Song Recitals, Concerts, Oratorio and Joint Concerts with Rosita Renard

ROSITA RENARD
CHILEAN PIANIST

Concerts, Recitals and Joint Concerts with Arthur Hackett

DIRECTION C. A. ELLIS
80 Boylston Street, Boston, Mass.

Studying Grieg's "Ballade" Over Grainger's Shoulder

How the Noted Pianist Interprets This Fine Grieg Work—Tone Quality, Dynamics, Accents and Tempi—Subtle Points and Beauties of the Variations

By HARRIETTE BROWER

GRIEG'S "Ballade," his longest and most ambitious piano solo, apart from the Sonata, is not as familiar to the amateur pianist or teacher as it ought to be. Its length and technical difficulties are probably the reasons for this neglect. Most players know the "Lyric Pieces," Op. 43, which contain the bewitching "Papillons," the dainty "Birdling," the soulful "Erotique" and the ecstatic "Spring Song." They may also be familiar with the "Humoresken" and the poetic "Tone Pictures." Each one of these gives expression to a mood, a folk-song, or a vivid bit of color. These little pieces are short, original, perfect in form and make instant appeal through their tuneful charm. A player with more technical command essays the fine "Sonata," or the "Scenes from Village Life," or the "Holberg" Suite, Op. 40, thus working all around the "Ballade," Op. 24, but, as a rule, leaving it out altogether. Yet it is a noble work, composed in the flood tide of Grieg's creative activity.

Perhaps Grieg is more exotic, more whimsical, tender, intimate and imaginative here than in many other things. He is tranquil and animated, sad and gay by turns. Nor do we entirely miss the heroic note, for that, too, can be frequently found in his music, the critics to the contrary notwithstanding. We find it in the tenth Variation—the *Maestoso*—with its handfuls of big chords, and in the *Prestissimo*. Grieg surely meant these climaxes to be heroic, though some players may not so conceive them or so bring them out. A quiet, introspective interpreter may be impressed by the meditative spirit which tinges the theme and some of the variants, and will emphasize that side, subduing the more brilliant parts. When, however, we have the privilege of listening to the "Ballade" interpreted by such a Grieg enthusiast as Percy Grainger, we feel that we get nearer the heart of the work than ever before. For Grainger has the gift of being able to make himself one with whatever he plays. In the music of Grieg he is for the time a true Norwegian Viking, recreating anew the songs and harmonies of its most beloved singer. More than this, has not Grieg declared that Grainger understood and could play his music better than many of the Norwegians

themselves? The young Australian has had exceptional opportunities to study this music at close range, as he was a good friend of Grieg and visited him in his northern home. He often heard the composer render his own compositions, for, as we know, Grieg was an excellent pianist. He states that Grieg's style of playing was both vigorous and delicate. He often used the finest of *pianissimos*, but could also play with great sweep, brilliancy and power. He was fond of strong contrasts of light and shade—decided accents and sforzandos. These things gave marked rhythmic effects and individuality of style. Such style is needed to bring out the unusual varieties of rhythm and the tonal contrasts in his music.

Every great composer has found inspiration in the folk-songs and melodies of the people. Chopin illustrated them in his Mazurkas and Polonaises. Dvorak drew on the rich store of Bohemian folk-tunes for his themes; Tchaikovsky also utilized the melodies of his country and preserved them in his imperishable creations.

Grieg, the Norwegian, found abundant material in the primitive themes of his native land. To these popular tune-types he brought his modern culture; his genius lifted the simple airs of the peasant into a higher atmosphere, as he transformed them into romantic tone-poems. The folk tune may be only a simple song of the people, neither sad nor gay, neither romantic nor exotic; it may become all these through the alchemy of the composer's thought and treatment.

Based on Norwegian Melody

Grieg calls his work a "Ballade in Form of Variations, on a Norwegian Melody." The melody was in reality a drinking song; the words accompanying it are said to have been inappropriate. We are told folk tunes are neither sad nor gay, do not portray moods or emotions, only rhythmic backbone and beauty of line. The theme of the "Ballade" reflects the atmosphere of the North. It sounds somewhat plaintive to our ears because of the unusual arrangement of its intervals, but it is colorful and perfect in form. Many a composer has worked out worthy variants on themes not half so alluring as this. Grieg must have felt it a congenial task to play upon the many turns of which such a melody is susceptible, to voice through it various mood pictures, as diverse as they are fascinating. He has done this in thirteen variations; at least, there

seems to be that number, but it is not always clear just where each variation begins, as one sometimes merges into another.

On a special occasion, not long ago, it was my privilege to listen to an *intime* performance of the "Ballade," played for me by Grainger, with the added opportunity of discussing many points in regard to meaning and interpretation. If the student will take up his copy of the piece, we will go over it together. We will watch for tone quality, dynamics, accents and tempi.

The theme is played simply, quietly, with continuous soft pedal. On repetition the second half begins almost in a whisper; at the final measure the first chord is broken.

Although still very soft, the lower voice comes into prominence in the first variation. Grieg has taken this subsidiary theme as the basis, instead of using the principal melody. The chords above are light and airy in texture. The second half increases in tone to about *mezzo* in the sixth and seventh measures, then falls to *pianissimo* at the close.

With the second variation, we find 9/8 rhythm; the melody is brought out with the thumb, while the accompanying figures are delicately traced. From the fourth measure the bass is brought forward; in the right hand melody tones shine out between the accompaniment; the whole works up a considerable *crescendo*. The answering half of this variation begins softly; the two ascending arpeggios are played with ravishing delicacy of tone. The fifth measure begins *mezzo* and increases to a strong close.

Note the close harmony of the third variation—*Adagio*—which reminds one strongly of Schumann's Romance in F Sharp, as it also carries the theme in the thumb of each hand. It is played with beautiful tone quality for the theme, and delicacy for the rest. With the fourth measure a yet softer passage begins, in effect like an echo. The player explained that sound travels far in a country like Norway, which is not thickly settled. We can fancy many an echo coming to us faintly from a distance, sounding from afar. Grieg often uses this effect, which occurs several times in the "Ballade." The melody, faintly heard, increases gradually in tone, till the sound has fully reached us; then it passes and recedes from us, leaving only a faint echo behind.

The fourth variation, *Allegro capriccioso*, is played lightly, capriciously, with much soft pedal. The player increased the power to *forte* during the second half, and concluded with strong accents in the final measure, rather than *pianissimo*, as marked.

Grainger considers the *Piu lento* as the fifth variation. It begins with a recitative passage of two measures, very Chopinesque in style—compare the opening of the G Minor "Ballade." Third and fourth measures are given very softly, like a chorus, faintly heard in the distance. Eight measures following this are omitted, and the variation continues with the second passage of the recitative, given to both hands, which begin *forte* and end with a fine-spun *pianissimo*. At the double bar we have several measures of "distance music," beginning softly, swelling to *forte*, then passing again into distance.

Allegro scherzando furnishes the sixth variation. It surely symbolizes a troop of elves and fairies in a lively frolic on the sward, but so daintily fall their feet as to leave scarcely a trace. Delicate fingers these, to create so airy an effect. More substance of tone occurs in the second part; the finish is quite excited.

The seventh variation seems but a continuation of the sixth. Each group of sixteenths receives an accent on the first note; the final descending run is much retarded.

The *Lento* (page 10) forms the eighth variation. It is dirgelike and played very softly; the top note of each chord rings like a muffled bell. With the fourth measure the top notes of the bass chords are brought out with thumb. It is to be noticed that the skips in the right hand, both in single notes and octaves, which occur through a greater part of this variant, are to be taken softly, otherwise they would interfere with the theme-notes of the chords.

At the ninth variation—*Un Poco Andante*—we have a Schumannesque *Andante*, reflective and introspective. At the double bar, the secondary theme, at top of left hand chords, is to be brought out and sings a duet with upper voice. Different voices then come out, one after another; a vague wistfulness pervades it; primitive man is looking and listening to the music of the distance—faintly coming toward him—wondering what the future will bring.

The *Alla Burla*, variation ten, seems

EMMA ROBERTS ON VACATION, VIEWS OLD NEW ENGLAND SCENES



Emma Roberts, the Contralto, in Front of Pilgrim Monument at Plymouth, Mass.

Emma Roberts, the contralto, has been spending some time on Cape Cod, far from scenes of musical activities, and has devoted considerable time to the preparation of new recital programs for next season. She has visited Plymouth and a number of other points on the Cape and is now planning to leave in about ten days for a motor tour through the White Mountains in company with her sister, Laura Belle Roberts. Miss Roberts will not return to New York until September. One of her first engagements of the season will be at the Worcester Festival in October.

to picture a village dance on the green. The peasant folk in Sunday best, stalwart young fellows and merry-eyed maidens, are tripping their country dances. They seem thoroughly to enjoy themselves, and the fun waxes uproarious, especially with those big, broken chords on the second page. The themes continue, in a working-out passage, which begins very softly—*pianissimo*—and little by little increases in intensity and excitement, until the climax of the *Meno Allegro e Maestoso*, where everything seems turned loose. Those big, sonorous chords, like a full organ—one to a measure—give tremendous weight and rhythmic swing to this passage. They are played with full power; by way of contrast the octaves are kept in the shadow, so to speak, lest the effect be too blatant. This big variation closes with two *strepitoso* ascending chord passages of the greatest vehemence—a final volley of shot! Then a long pause.

The twelfth variation, *Allegro furioso*, gives us another dance. The little groupings of grace notes topped by the melody are played with precision, crisp accents and increasing power. Notice those consecutive fifths in the middle of the eighteenth page; the passage is typical of Grieg. It forms a climax, leading to the final *Prestissimo*. For the space of a page all is fast and furious, with big accents and great power. The pianist makes every point tell; all is vital, electrifying, splendid in sweep and élan.

Then comes that E Flat octave in the bass—that quivering, palpitating octave, which arrests and seems to hold us back from the brink of some abyss. It is a shock, after that fiery climax. A half or vibrating pedal tones down and tempers the power of it, till the E Flat melts into the octave D. Again comes the beautiful effect of the theme itself, played softly, as though we heard it from afar. It gradually fades and dies, until finally it seems to melt into impalpable air—then all is still.

Grainger has given us a notable interpretation of this lovely work. It is well balanced, sympathetic, serious and gay by turns. It is all of these and more, for it is filled with a buoyancy of spirit, a vitality of touch and tone, even in the softest passages, which thrill and uplift us, and which—for want of a better term—we call the touch of genius. It is devoutly to be wished the artist will perform the work in recital the coming season.

(Author's Rights Reserved)

THE MUSICAL ALLIANCE OF THE UNITED STATES

(INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

FOUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to the Secretary.

501 Fifth Avenue, New York.

Checks, Post Office or Express Orders should be made payable to the Musical Alliance of the U. S.
Depository: Bankers Trust Company

Alice Nielsen Preparing New Répertoire and "Helping Hoover," at Her Summer Villa



Alice Nielsen, the Noted Prima Donna, Is Being Initiated Into the Mysteries of Hog-Breeding by Her Husband, Dr. Le Roy R. Stoddard, at Their Summer Villa on the Shores of Long Lake. The Camera Man "Snapped" Miss Nielsen with a Little Porker Who Is Blissfully Oblivious of His Potential Value in Calories.

HARRISON, Me., Aug. 10.—Alice Nielsen, the operatic prima donna, is domiciled for the summer in her beautiful villa on the shores of Long Lake and is giving herself over to a happy combination of rest and recreation and just enough serious hard work in preparing a new repertoire for next season to keep her in fine vocal condition. This summer vacation is proving to be an exceedingly enjoyable period for the prima donna and one which was needed to put her in fine condition for a hard season's work.

Miss Nielsen will be heard in both opera and concert in various parts of the country, including the Pacific Coast. It bids fair to be one of the busiest seasons in a long career of professional activity.

Miss Nielsen's husband, Dr. Le Roy R. Stoddard, the well-known New York surgeon, has been spending a portion of each week at the camp and has initiated Miss Nielsen into the mysteries of motor boating, gardening and, incidentally, the raising of pigs. The prima donna enters as enthusiastically into these various activities as she has into the study of grand opera rôles or recital programs.

Miss Nielsen has done no professional work this summer with the exception of appearing at the opening concert of the Saco Valley Musical Festival held at Bridgeton, a few miles from here, last week, when she was received enthusiastically by a large audience.

The Nielsen summer home follows the general architectural lines of the conventional Japanese villa, but is very much larger and embodies some points of difference which add greatly to its beauty and to its utility as a summer home. The plans for this building were drawn by Miss Nielsen's son shortly before he finished a course at the Massachusetts Institute of Technology. The main living room, which occupies the center of the building, is forty-one feet square and the ceiling rises to the peak of the roof eighty-one feet above the floor. Around this living room is a mezzanine balcony, from which open many sleeping rooms connected with carefully screened sleeping porches. The home is one of the most beautiful and ideally situated in this section of Maine and is a fitting expression of Miss Nielsen's artistic inclinations.

SINGER UNDAUNTED BY STORM

Ethelynde Smith Completes Program for Soldiers Despite Leaking Tent

During her recent concert trip South Ethelynde Smith, the soprano, had an interesting experience when she sang for the troops at Camp Colt, which is situated on the old Gettysburg (Pa.) battleground.

Camp Colt is an encampment of 8000, all in tents, and it is there that the only tank corps in the country is being trained. Eighty per cent of the soldiers are college men, representing every State in the Union. Miss Smith sang in three of the Y. M. C. A. tents to as many of the boys as could be packed into each. There was a terrific thunderstorm during the evening and the rain came through the canvas on to the keyboard of the piano. It was necessary for Miss Smith to keep moving about in order to avoid being drenched. The boys wore raincoats and in one or two instances carried umbrellas, but the down-pour did not have the effect of damping the spirits of the audience or the singer, who sang for a solid hour and completed the entire list of songs she had with her. Then a request came from one crowd of men for the repetition of one of the most difficult numbers included in the informal program. Miss Smith found in this instance, as in many others, that the boys have the strongest liking for the finest class of music, and that while the popular songs of the day are applauded, they do not receive anything like the ovation that is accorded the better numbers.

Early in July Miss Smith sang to 12,000 men at Camp Dix. One of the soldiers, who is a fine professional accompanist, played for her.

Pilzer Is Greeted Joyfully by New Jersey Ordnance Workers

Maximilian Pilzer, the violinist, played on Aug. 7 before 5000 Ordnance Department workers at South Amboy, N. J., and received a remarkable demonstration from the audience, being repeatedly encored. On the same program was his sister, Dorothy Pilzer, contralto, whose singing of several numbers was also greeted with joy. Mr. Pilzer is making many appearances before the workers of the War Department and hopes to be able to assist in the raising of some funds for War Charities during the coming year.

Lydia Ferguson Preparing New Programs

After a month of gardening and motoring, Lydia Ferguson, soprano, has started to work out new programs for her fall and winter appearances. Arrangements have already been made for her Boston recital at Copley Plaza, scheduled for Oct. 29, and her New York recital for Nov. 10. Miss Ferguson will resume singing in various camps the end of this month.

VERA BARSTOW

AMERICAN VIOLINIST

1918-1919

NOW BOOKING

Mgt.
M. H. HANSON
435 5th Ave.,
New York



PUBLIC SCHOOL MUSIC CREDITS

Constructive Drill Book No. 1 and 2 one dollar each, over 400 consecutive drills in each.

EARN MORE

Teach adults and children partly in classes, one-half hour private lesson, one hour class lesson per week.

HELP YOURSELF

Improvise, Play and Write 95220 Modulations from one given tone, Memorize by combining Musical Memory and Intellectual Memory. Create Keyboard and Written Harmony. Teach with Scientific Pedagogy. Prices \$10.00 to \$220.00. Teachers may join a class any time.

Address EFFA ELLIS PERFIELD
Chicago, Ill., 218 S. Wabash Avenue
New York City, 109 W. 45th St.,
St. James Hotel

"The School of Experience" will remain open all summer

Every branch of Dramatic and Operatic Training fitting pupils for public appearances.

MILTON ABORN

137-139 West 38th Street, New York

"The Aborn Miniature"

Tel. Greeley 909

MR. EASTMAN AIDS STUDENTS

Presents Rochester Institute of Musical Art to University—Credits

ROCHESTER, N. Y., Aug. 1.—George Eastman, president of the Eastman Kodak Company, has bought the Institute of Musical Art and its buildings and has presented them to the University of Rochester. Arrangements are being made whereby students who have met the college entrance requirements will be enabled to work for a bachelor's degree from the university by taking the regular four-year course of the musical institute and adding to it the necessary academic studies. The scholarship fund of the institute has also been greatly increased. The institute also announces the engagement of Arthur Alexander as head of the voice department. Mr. Alexander, who has a wide reputation as a singer both in this country as well as in London and Paris, was for many years a pupil and assistant teacher to Jean de Reszke.

Hans Ebell, the young Rochester composer-pianist, is giving a series of piano recitals at the Institute Hall. The second one was given last Wednesday evening to a large audience, the program being composed of selections from Brahms, Schumann and Schubert.

M. E. W.

RODNEY
SAYLOR
Concert Accompanist and Coach
Address: c/o MUSICAL AMERICA
501 Fifth Avenue, New York
Phone Waterley 2650

Alexander
RAAB
PIANIST
CHICAGO MUSICAL COLLEGE

GUILMANT ORGAN SCHOOL

DR. WM. C. CARL, DIR.

SIX FREE SCHOLARSHIPS

Offered to young men and women 16 years of age and over.
Write for New Catalogue.

SCHOOL RE-OPENS OCT. 8th

44 WEST 12th ST., N. Y.

FLORENCE
AMERICAN-IRISH

"A veritable ovation followed her singing."
Frederick Donaghey in Chicago "Tribune."

"A beautiful young American soprano with a lyric voice of memorable purity and sweetness."
Dr. Caryl Storrs in Minneapolis "Tribune."

FRENCH
SOPRANO



MAESTRO C.

Sturani

Voice Culture & Coaching

COACH OF

Maggie Teyte

Luisa Villani

Tamaki Miura

Frances Peralta

Thomas Chalmers

AND OTHERS

ADDRESS

Metropolitan Opera

House Building

1425 Broadway,

N. Y. C.

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

More About the Key of Our National Anthem

To the Editor of MUSICAL AMERICA:

In his "Star-Spangled Banner" letter I can differ with Geoffrey O'Hara in only one point—that he is alone in his opinion that A Flat is the proper key. It will interest you to know that there are few people in San Antonio who cannot sing the first verse of the National Anthem and they sing it always in A Flat.

Three weeks before the Fourth of July a campaign was started by the army song leaders of the camps near this great military center to make the city the first in the country with all its population singing the National Anthem. The newspapers pushed the plan to the limit, printing the complete verse and music as per enclosed copy of the San Antonio Light of June 19, and daily reminding all not to let the Fourth pass without being able to say the first verse from memory. The "four-minute-men" extended the use of their time in all the theaters for singing of the National Anthem under the leadership of camp song leaders.

The churches for two Sundays preceding the Fourth all sang the "Star-Spangled Banner" at their services, under the leadership of soldier song leaders from Kelly Field, and the community "sings" which were started in the city simultaneously with this campaign received such an impetus from the enthusiasm of the people to concur in the plan that San Antonio now has two weekly community "sings"—Sundays at Brackenridge Park and Tuesdays at Travis Park—which thousands attend. Last Tuesday at a "sing" which the writer led at Travis Park with the Kelly Field Male Chorus, a trained chorus of forty voices assisting, over 2000 people stood for an hour and a half singing. The community singing program included "America" (the Kelly Field Chorus sang the O'Hara arrangement of the "Battle Hymn" alone), "Good Morning, Mr. Zip," "Long Boy," "K-K-K-Katy," "Long, Long Trail," "Suwanee River," "Old Kentucky Home" and the "Star-Spangled Banner." The last named was sung with the greatest volume, although the singing throughout was hearty and "peppy." It was sung in A Flat and there were not more than 600 men present; the predominant quality then was of the female voice and the park rang with the sound. I maintain, then, that A Flat is not only the key for men's

voices, but for mixed voices as well, for the average female voice, as well as the average male voice, can be heard to advantage in it.

In all the theaters the singing at the rehearsals preceding the Fourth was always hearty and with men, women and children in about equal numbers. Always the key used was A Flat and invariably, when commented upon, the change to a "singable key" was commended. I am sure there can be no doubt at all in the minds of the camp song leaders who have tried both keys but that A Flat is the proper one for the men singing under them. Why not let more community chorus leaders try the National Anthem in A Flat and B Flat and then express an opinion on which is the key that produces the best results?

I was unable to obtain a copy of the "Star-Spangled Banner" in the arrangement desired in A Flat and had to copy it by hand and then have a plate made to supply copies to all the agencies co-operating. Lest it happen that leaders willing to test out these keys meet with the same difficulty, would it not be worth while for MUSICAL AMERICA to publish both keys, side by side, and ask through its columns that community chorus leaders try out both keys and then state their convictions as to which is the proper one. A census of opinions of those who are in a position to judge would let us know promptly whether the hindrance to the singing of our splendid National Anthem has not been an unwise choice of key.

DAVID GRIFFIN,
Army Song Leader.

Kelly Field, San Antonio, Tex.,
July 28, 1918.

Also Favors Key of A Flat for Anthem

To the Editor of MUSICAL AMERICA:

Mr. O'Hara's letter in the Open Forum of your July 20 issue, concerning the "Star-Spangled Banner" in A Flat, is one of the best things I have read in a long time, and I am writing from the standpoint of one who has been an army song leader for more than a year.

Here is a statement that I unreservedly make: Out of 100 men who come to me by official order to be trained as regimental or company song leaders, never more than twenty to twenty-five can comfortably or acceptably sing the upper F in the B Flat key. My experience with soldiers, children and with civilian mass and community singing leads me to believe that the voice that can sustain a tone higher than E Natural is the exception. For years I have noticed many writers had a tendency to introduce E Natural and F a great many times in songs for church and school exercises for children. Especially was this noticeable fifteen or twenty years ago, when practically every organ in the small town or community church was a full half tone higher than it is now, and as a singer in children's day exercises I well remember the distress experienced in singing these songs in high keys. Musical magazines often contain articles by teachers and critics, telling of singers who sing without effort and with ease, but they are always speaking of trained voices. I am convinced that the average voice, as we find it, untrained, will sing the "Star-Spangled Banner" much better in A Flat than in B Flat. Recently I have been associated with quite a number of song leaders in San Antonio, among them David Griffin, Kelly Field army song leader; Sergeant Herbert Wall, Camp Travis army song leader; Alva Willgus, Y. M. C. A. song leader, Camp Travis, and G. Bernard Chichester, War Camp Community Service song leader, and we all use the "Star-Spangled Banner" in A Flat, and find it goes much better, and we never have the pitiable breakdowns at the close of the song as we used to have in the B Flat key.

Another thing. Do the musicians and writers of our time make allowance for the lack of lightness and brightness, which women's voices put into a chorus, that undoubtedly influences the pitch of the mass voice? For a long time the Y. M. C. A. song book used in the camps for men's voices only had the songs

written in exactly the same keys as in the church hymnal or Sunday school book, where the majority of the singers are women and children. But I have before me a recently transposed copy of the same book, in which out of 200 songs I am able to find but eight that range above E as the highest tone. When the Y. M. C. A. leaders got together they said, "The songs are too high," and they put them down a tone and in some cases a third.

HOWARD WADE KIMSEY,
Fort McIntosh, San Antonio, Tex.,
Aug. 6, 1918.

Supporting Mr. O'Hara's Views

To the Editor of MUSICAL AMERICA:

I am glad I am not alone in my views on the "Star-Spangled Banner" question. Here's another letter. What is there against the A Flat key? Can anyone suggest a better way to do it?

GEOFFREY O'HARA,
Newport News, Va., Aug. 3, 1918.

"My Dear Mr. O'Hara:

"In a July number of MUSICAL AMERICA I read with much pleasure your comments on 'The Star-Spangled Banner.' It truly delights me to find at least one person whose opinion in regard to the key in which it is written exactly coincides with my own. So many times have I made the same argument as to sacrificing the wonderful top notes of the last measures which are truly the climax of the entire song for the less important low notes. Your criticism so completely expresses my own sentiments that I could not refrain from telling you so, to assure you that you are truly not alone in your expression concerning it.

"SADIE W. SCRIBNER,"
"Instructor of Music and Choral Conductor."
"Bridgton, Me., July 30, 1918."

Breaks a Lance with "Musical America's" Critic

To the Editor of MUSICAL AMERICA:

On Aug. 2 I had the honor and pleasure of creating the soprano part at the Volpe Stadium concerts of a new American work, viz., "Lovesight," by James P. Dunn. In your recent issue appears a critical review of the same by a gentleman who signs himself "B. R." and anent which may I ask the courtesy of your columns to say a few words.

While I know it is somewhat Quixotean on my part to endeavor to fight the critical windmill, nevertheless an absolute knowledge and love of this beautiful work and, moreover, a consciousness that it has not received the kind of review to which it is entitled, prompt me to take issue with your critic.

To begin with, I fully concede the right of your critic to the fullest and most free expression in cases which are matters of opinion and judgment. If he thinks the work is unoriginal, savors of "Tristan," is overlengthy, overscored, etc., while I personally differ with him, nevertheless I bow to and respect his opinion. But I have always believed that persons whose musical efforts are the subject of critical discussion are entitled to absolute accuracy of statement in regard to matter of fact.

And because of your critical review of Mr. Dunn's "Lovesight" offers a glaring example of the lack of this I am prompted to write as I do.

Your critic says: "Such spicy effects as muted trumpets and cymbals beaten with a hard stick are flagrantly abused." Now I happen to have in my possession at the present time the orchestral manuscript score of the work, and on examining the same I find just exactly two notes for muted trumpets. Is this flagrant abuse? Moreover, nowhere in the score do I find directions to beat the cymbal with a hard stick.

The nearest approach to this is one solitary bar to be performed with cymbal sticks, which I humbly beg to remind your critic are soft, not hard. But passing this point, where, again I ask, is the flagrant abuse? It is true that Mr. Dunn makes considerable use of stopped horns, but if your critic lacks sufficient keenness of ear to distinguish between the latter and muted trumpets, well that is not my fault. Moreover, in view of this evident aural deficiency, your readers may form their own views as to the value of his judgment in cases which are matters of opinion.

Then pardon my alluding to a personal matter, but your critic's statement to the effect that Mme. Vicarino was the principal soloist of the concert is, to say the least, a source of considerable perplexity to me. No one could be more appreciative of Mme. Vicarino's beautiful voice and admirable artistry than I am. Nevertheless, how, I ask, did I become subordinate to her? Was it because I had the temerity to learn and sing from memory a difficult modern work by an American composer, and this without any compensation whatsoever except the knowledge that I was doing by own feeble share toward the exposition and advancement of American creative effort?

May I also take this opportunity to express my admiration for the propaganda which MUSICAL AMERICA and its able editor have conducted in behalf of the American composer and artist? Criticism of the ilk I have referred to is plainly out of line with it, and I know your sense of fair play will prompt you to remedy the harm done by giving publicity to the foregoing. Our American composers are at least entitled to accuracy of statement in regard to matters of fact and our American singers who sing their works are not to be subordinated to foreigners, especially when they invade the concert platform with foreign operatic excerpts wrenched from their proper surroundings. America first!

IRENE V. MCCABE.

Jersey City, N. J., Aug. 10, 1918.

[Miss McCabe, in her last paragraph, appears to intimate that Regina Vicarino is a foreign artist. It is only fair to state that Mme. Vicarino is an American.—Editor, MUSICAL AMERICA.]

Appreciation

To the Editor of MUSICAL AMERICA:

At our Chicago convention I read a letter I had received from Mr. Freund, who was unfortunately unable to be present, and I also read the proclamation of Governor Brumbaugh of Pennsylvania, which Mr. Freund was instrumental in causing to be issued. The members of the convention by unanimous vote thanked Mr. Freund for his letter and also for the publicity given our convention in MUSICAL AMERICA.

E. R. LEDERMAN,

President of the Association of Presidents and Past Presidents of State and National Music Teachers' Associations,
Centralia, Ill., July 21, 1918.

Cincinnati Symphony Orchestra

EUGEN YSAYE
Conductor

On Tour

NOVEMBER JANUARY
DECEMBER FEBRUARY
MARCH

Dates Now Booking

Address

KLINE L. ROBERTS, Mgr.
12 Times-Star Building
CINCINNATI, OHIO

WEIGESTER STUDIOS OF VOCAL MUSIC

ROBERT G. WEIGESTER, DIR.

A COMPLETE EDUCATION FOR THE SINGER

Write for Booklet

CARNEGIE HALL, NEW YORK

GIUSEPPE
Baritone

CAMPANARI

TEACHER OF SINGING

Studio: 668 WEST END AVENUE - - - NEW YORK CITY
BY APPOINTMENT ONLY

163 West 72nd Street
New York City

New York

163 West 72nd Street
New York City

American Conservatory of Music

C. HEIN

Directors

A. FRAEMCKE

Expert instruction for serious students by Faculty of 38 noted instructors

OPEN ALL SUMMER

Terms Moderate

Address Secretary, Dept. A

MISCHA ELMAN

BEGINNING NOW

Management R. E. JOHNSTON
1451 Broadway, New York City

STEINWAY PIANO USED

NOTE:—NEXT SEASON IS ELMAN'S TENTH CONSECUTIVE SEASON IN AMERICA

Anna Fitziu and de Segurola to Give Novel Programs on Tour



Anna Fitziu, Soprano, and Andrès de Segurola, Bass-Baritone, as They Appear in One of Their Forthcoming Operatic Sketches in Costume.

ANNA FITZIU, soprano of the Chicago Opera Company, and Andrès de Segurola, bass-baritone of the Metropolitan Opera Company, will make a joint tour next season in concert. A feature of their programs will be operatic sketches in costume.

They have already been booked for fifteen appearances on the Pacific Coast,

opening in San Francisco on Sunday afternoon, Oct. 13. They will also appear in Los Angeles, San Diego, Santa Barbara, Riverside, Berkeley, Oakland, Seattle, Tacoma, Portland, Vancouver, Victoria, Salt Lake City, Denver, Colorado Springs, Kansas City, etc. The artists will give a series of these sketches in February at one of the principal New York theaters.

"Sings" Play Important Rôle in Attleboro's Community League

The community spirit, with its songs and pageants—all knitting the country together—is becoming contagious through the United States. One of the most successful evidences of the spread of community work is to be found in the Community Fellowship of Attleboro, Mass., which is widely inclusive in its neighborhood work.

Attleboro's Community Fellowship was organized in October, 1916, under the leadership of the Chamber of Commerce, and with Charles H. Pennoyer as founder and general director. The affiliated support of over 100 civic societies was given to the movement, and from these societies delegates were sent to a Community Council of 200 members which has charge of the Fellowship. Soon official recognition was granted to the movement by the Attleboro Municipal Council, the City School Board, and finally by the State and national governments. Besides the departments of Community Forum, Drama, Art, Festivals, Field Days,

Health and others, the Fellowship has special departments devoted to community "sings" and community concerts.

Community "Sings" Integral Part

Community "sings" have been an integral part of the movement, and have been presided over by John Laing Gibb, who is assisted by a committee on which the conductors of the different city choruses serve. At almost every mass meeting the community "sing" has its place, and it has become recognized and its mission respected through the city. On the occasion of each "sing," one of the various choral groups of the city gives individual numbers. Last January, at the inauguration of the City Councilors and of the School Committee, when the Mayor addressed these bodies, the Community Chorus led a community "sing" session to commemorate the occasion. After the mass meeting, a Round Table discussion on the subject of "sings" was held. Mr. Pennoyer, the general director, recruited all possible members for the Community Chorus and Orchestra. On that occasion Edith L. Claffin

became secretary of the chorus and Mrs. Ruth de Hass Balfour of the orchestra. John Laing Gibb was chosen as leader of both organizations.

The April Concert

In April a huge community concert night was held, which proved not only an artistic achievement for chorus, orchestra and leader, but also a success in the appreciation of the audience which was so large that the doors had to be closed seventeen minutes before the hour, and hundreds were turned away. The city has insistently called for the continuance of the Community Orchestra and the Community Chorus, and the Fellowship is making plans for keeping up the work. The Community Chorus is not only a society to which all individual singers are welcomed, but it has become the co-operative choral union of the twenty-four different choral societies of the city. The Community Chorus also was an integral part of the giant com-

munity celebration held on July 4.

The choice of Mr. Gibb as the director of the organization is most gratifying to the city, as he is a man whose musical background is no superficial one. Besides considerable study in America and Europe, he has had years of experience in supervisory work. Both Mr. Gibb and Mr. Pennoyer are members of the Musical Alliance of America. Mr. Pennoyer was also a delegate at the National Conference on Community Music held a year ago, and assisted in organizing the National League for Community Music. A Universalist minister, Mr. Pennoyer is also a lecturer of note.

PORTLAND, ORE.—The outstanding musical feature of the commencement program at the University of Oregon was the playing of the Grieg Concerto and other numbers by Jane Thatcher, accompanied by the University Orchestra. The orchestra was directed by Winifred Forbes.

The Artist and the Baldwin



The wonderful, rich tone of the Baldwin Piano is the very conception of beauty. —Levitzki

It has that refined quality, that warm and luscious tone which resembles the human voice in its individual appeal. —Alda

The Baldwin Piano has no peer in faithfully voicing an artist's spirit. —Brown

I have an inspiring companion in my Baldwin Piano. —La Forge

The beautiful tone of the Baldwin Piano merits its popularity. —Amato

Using a Baldwin, we rest assured that we have an instrument which will meet every requirement. —Fanning

The Baldwin Piano is a most wonderful help and support. —Nielsen

I consider the Baldwin the Stradivarius of the few really great Pianos of the world. —De Pachmann

A tone that blends so well with my voice. —Sembrich

The Baldwin Piano Company

CINCINNATI 142 W. Fourth Street INDIANAPOLIS 18 N. Penn'a St.	CHICAGO 323 S. Wabash Ave. LOUISVILLE 425 S. Fourth Ave.	NEW YORK 665 Fifth Ave. DENVER 1636 California St.	ST. LOUIS 1111 Olive St. SAN FRANCISCO 310 Sutter Street
--	---	---	---

INTERNATIONAL COLLEGE

MUSIC—EXPRESSION—DANCING

SEASON 1918-19 OPENS SEPT. 16

63 AUDITORIUM BUILDING, CHICAGO

THE REED-HOSFORD MUSIC SCHOOL

MARY REED—Piano (Leschetizky Technique)

Studios—530-615 Huntington Chambers—Boston

EMMA HOSFORD—Voice

226 Merrimack St. (Lowell)

ENGLISH
VIOLINIST

In America
Season 1918-19
Transcontinental
Tour

ISOLDE

MENGES

Management
R. E. JOHNSTON
1451 Broadway New York
Personal Representative
HOWARD EDIE

New England CONSERVATORY OF MUSIC

Geo. W. Chadwick
Director

Year opens
September 19, 1918

BOSTON, MASS.

Located in the Music Center of America

It affords pupils the environment and atmosphere so necessary to a musical education. Its complete organization, and splendid equipment, offer exceptional facilities for students. Dormitories for women students.

Complete Curriculum

Courses in every branch of Music, applied and theoretical.

Owing to the Practical Training

In our Normal Department, graduates are much in demand as teachers.

The Free Privileges

Of lectures, concerts and recitals, the opportunities of ensemble practice and appearing before audiences, and the daily associations are invaluable advantages to the music student.

A Complete Orchestra

Offers advanced pupils in piano-forte, voice, organ and violin experience in rehearsal and public appearance with orchestral accompaniment.

Dramatic Department

Practical training in acting.

Address Ralph L. Flanders, General Manager

Foibles of the Day Exposed by Romantic Ante-Bellum Music

OCCASIONALLY the "bustle" and "pannier" come back in ladies' costumes even now. But the polkas, the ballads and the other popular songs that went with those beflowered garments in the '40's of our history will never again be sung by the generations. That they are not to be lost to posterity, however, we are assured by the Boston *Transcript* in the following article, which is rich with reminiscences of the ante-bellum music:

"For information about the funny '40's and all that delicious middle nineteenth century period when the romantic movement rioted up and down this country, the historian of foibles and fancies will henceforth find some of his raciest material in the Everett J. Wendell collection of sheet music which this summer is in process of cataloging at the Harvard College Library. There are nearly 50,000 pieces in all.

"Even more entertainingly than the valentines of grandmothers' and great-grandmothers' time, the first page illustration of popular sheet music reflects the written and unwritten history of their decades. Every political notability for two generations had dance music written in his honor, or sometimes to his

discredit. Every extravagance of an age that is supposed by descendants to have been austere reappears amusingly in the gray lithographs and lurid color prints with which buyers of songs and dance music of those days were beguiled.

"That 'Scarlet Petticoat Polka' gives away the whole snap of ante-bellum gayety. Oh, grandma, grandma! Since middle age, ever since we of this generation have known you, you have severely reproached the frivolity, yes, the downright immodesty of young folks of 'nowadays.' Yet there you are, grandma, about nineteen, leaping from stepping stone to stone and lifting your skirt so as to show a great slash of brilliant red petticoat. And not blushing unseen, either, grandma, but very conscious of the gazing—this generation would call it rubbering—of two swallow-tailed beaux in the near offing. Did they accost you, grandma? Whatever happened, at all events, grandma, as for your preaching down a granddaughter's heart, after this revelation, it is never again.

"For a test case, what can you give me on that song of the Mexican war time which is said, or fabled, to have given rise to the name 'gringo'?" was asked of Thomas Franklin Currier, assistant librarian at Harvard, who has charge of the Wendell collection.

"Within two minutes appear two copies of 'Green Grow the Rushes, O,' one published in Scotland, one in this country. If it was sung in the '40's they have it.

"Think not that the artistry of the cover design was always contemptible. Most of these productions are unsigned, but some of the best draftsmen of the land have not hesitated to work for the sheet music publishers. Occasionally a signature gives you a little start.

"Of such sort is the inscription under a quite severe and dignified title page with its picture of two cadets:

United States Military Academy
Song of the Graduates

1852

Designed by Cadet Whistler

Music by Appelles

Words by a Cadet

N. Y.: Published by Firth, Pond & Co., 1852

"The designer in the foregoing case was, of course, none other than James McNeill Whistler.

Presidents Memorialized

"Perhaps you dote on Presidents. Some people have that hobby. Nearly every incumbent of the White House, and certainly every prospective incumbent, has been memorialized by composers, and his late life and works symbolized by front-page artists. Just glancing around discloses 'President Jackson's Grand March,' as performed by the Boston Band, illustrated with an imposing portrait of Old Hickory; 'Log-house Waltzes,' reminiscent of the 'Tippecanoe and Tyler Too' campaign, and so on down through a long line of celebrities and nonentities who have headed this nation that can lick all creation.

"Even when a President has got into trouble and seemed likely to lose his job, the industrious composers have trailed him, as one of them memorialized poor, befuddled Andrew Jackson with his

IMPEACHMENT POLKA

By Charles D. Blake

Boston: Oliver Ditson & Co. 1868.

"Sometimes it happened, of course, that the composer was a little ahead of the game, which did not come off as expected. Of such sort was a fine lithographed portrait headed 'Here's to You, Harry Clay,' advertising a new song of the Boston Clay Club, written by 'An Old Coon,' and dedicated to J. L. Dimmock, president of the club.

"Of such sort, at a later date, was the 'Greeley & Brown's Galop to the White House,' the electorate a little later deciding that there was too much gall in this galop.

"How seriously men once took Presidential elections is disclosed in 'The Wheelbarrow Polka.' The episode is based on the election bet lost by Maj. Gen. Perley Poore to Col. Robert Burbank, the former having to wheel a barrel of apples from his home in Newbury thirty-six miles to Boston.

"Just before the war was written 'Dixie.' The collection includes several good sheets. One of them, published in New York in 1860 by Firth, Pond & Co., is a curiosity in that it was later published with the 'True Dixie for Northern Singers' pasted over the original words. The revised version began:

I'm glad I'm not in de land ob cotton,
Good times dar am now forgotten,
Look away! look away! look away! cotton land.
In South Carolina dis fuss was born in,
Dar Secession had its dawnin',
Look away! look away! look away! cotton land.

"A reminder of a famous book of the agitation era just before the Rebellion is to be noted in a very pictorial version of 'The Octoroon,' by Arthur Steele, published in Philadelphia in 1860 by Lee & Walker. A disdainful lady is seen amidst frivolities of the Negro folk, many of whom dance gleefully while a well-dressed buck presents a plate of Philadelphia ice cream, with his compliments, to one of his ladies. Only the poor octoroon is unhopeful in all this jollity, as she mournfully warbles:

I see their swift feet flying;
Away with tears and sighing,
Their joy I would be trying.
Alas! 'tis not for me,
To mingle with these, never;
Myself from all to sever,
The tainted strain forever—
This is the life for me.

"The whole galaxy of Civil War heroes is emblazoned on the pages of songs and quicksteps dedicated to the popular idols, so many of whom made bad in the first mismanaged years of the contest. The heroic Elmer Ellsworth, first officer to fall, is celebrated in Sep. Winner's funeral march and many another production. McClellan, Hooker, Burnside, Meade and Grant once more live before your eyes and ears. The tragedy at Ford's Theater is more solemnly set forth.

"The 'Monitor Polka' and the 'Ocean Cable Polka' attest the alertness of Civil War music publishers in capitalizing all sorts of topics of public interest.

"The Cemetery Quickstep' is one of the gems of the militia marches. It was first performed by the Washington Brass Band at the consecration of the Mechanic Phalanx's 'lot' at the Lowell Cemetery in 1844."

SAN CARLO ARTISTS WED

Elizabeth Amsden and Joseph Royer
Complete Romance Begun in "Aida"

Last season was notable for the San Carlo Grand Opera Company, not only for its artistic and financial success, but for the number of happy marriages that occurred within its forces. Of these there were ten. And now comes the announcement that two of the leading members have already set the noble example, even before Impresario Fortune Gallo has had time to secure the regular company chaplain, a contemplated added feature of the organization. On Tuesday of last week Joseph Royer, the French baritone of the company, led to the altar Elizabeth Amsden, leading dramatic soprano. This completed an interesting romance that had its inception on the stage of the Forty-fourth Street Theater, New York, where both singers appeared in leading rôles of Verdi's "Aida," produced by the San Carlo company when it invaded the Metropolis one year ago.

Of further interest is it to note that Mr. and Mrs. Royer will sing the same rôles in "Aida" on Monday evening, Sept. 2, when the second San Carlo New York season will be inaugurated at the Shubert Theater with that opera.

:-: MUSICIANS' DIRECTORY :-:

EDITH M. AAB, American Contralto

Concert—Recital—Oratorio

Teacher of Voice

Studio: 76 Tremont St., Hartford, Conn.

JOSEF ADLER

PIANIST

Teacher—Accompanist—Song Interpretation
Studios, 154 West 72nd Street, New York City

Phone, Columbus 1311

CAROLYN ALDEN ALCHIN

HARMONY—EAR TRAINING

UNIVERSITY OF SOUTHERN CALIFORNIA

Los Angeles, California

The American Institute of Applied Music

Thirty-second Season

212 West 59th Street, New York City

Tel. 2329 Columbus.

MADAME MATILDA ANGERI

VOICE BUILDER

Absolute Method Against Tremolo

Hours 2 to 5 p.m.

323 W. 45th St., New York City. Phone Bryant 2178

ELLA BACKUS BEHR

Teacher of

Institute of Music and Romance Languages, 231 W.

96th St., New York City. Phone River 9689.

Ida Hirst Gifford—Assistant and General Director.

Signor Girola—Language Department.

MAX BENDIX

VIOLIN INSTRUCTION

18 E. 42d St. (2 doors from Schirmer's), N. Y. City

WALTER L. BOGERT, Baritone

TEACHER OF SINGING

130 Claremont Avenue, New York City

MAY LAIRD BROWN—Lyric Diction

(DORA DUTY JONES METHOD)

Telephone Riv. 2605 (Authorized Exponent)

1 W. 89th St., New York

ERNEST CARTER

COMPOSER—CONDUCTOR

Address: 150 West 58th St., New York

ETHEL CAVE COLE

Accompanist and Ensemble Player

Teacher of Singing and Coach

57 West 58th St., N. Y. Plaza 2450

REBECCA CLARKE

VIOLA SOLOIST

Lessons in Viola, Harmony and Ensemble

Summer address: Pittsfield, Mass.

DALCROZE SCHOOL OF EURHYTHMICS

New York—9 East 59th St.

Authorized by Dr. Jacques-Dalcroze

Prospectus on application

Mrs. SUSAN HAWLEY DAVIS

TEACHER OF SINGING

Metropolitan Opera House

1425 Broadway Phone Bryant 1274

MR. AND MRS. ROSS DAVID

VOICE PRODUCTION and REPERTOIRE

260 West 57th St., New York

Tel. Conn.

J. WARREN ERB

CONDUCTOR—COACH—

ACCOMPANIST

Available for Artists on tour in Middle West.

Address: 350 West 55th St., New York.

Tel. 9968 Columbus.

WILLIAM J. FALK, Teacher of Singing

Address, 50 West 67th Street New York

Telephone Columbus 7031

HENRY T. FLECK

Head Musical Department,

Normal College, New York.

68th St. and Park Ave. Tel. 2443 Plaza

WALTER HENRY HALL

PROFESSOR OF CHORAL MUSIC

Columbia University

HEALTHY BREATHING

and correct speaking taught in six lessons (50 cents, postpaid) by Marie van Gelder, author of "The Foundation of Artistic Singing," Elizabeth Mather College, 708 Peachtree St., Atlanta, Ga.

JESSIE FENNER HILL

TEACHER OF SINGING

METROPOLITAN OPERA HOUSE

1425 Broadway, New York (Bryant 1274)

Frank

Lillian Miller

HEMSTREET

TEACHERS OF

SINGING

50 West 67th St. Tel. Columbus 1405

Summer Classes

New York Studio and Woodstock, N. Y.

ARTHUR J. HUBBARD, Vocal Instruction

246 Huntington Avenue

BOSTON, MASS.

MINNA KAUFMANN, SOPRANO

Vocal Studios (The Lehmann Method)

Address: Carnegie Hall. Personal Rep., Emma L.

Trapper, 105 W. 40th St., N. Y.

SERGEI KLIBANSKY, Teacher of Singing

8 years leading instructor Stern Conservatory, Ber-

lin; 3 years Institute of Musical Art, New York

Studios: 212 W. 59th St., New York

ISIDORE LUCKSTONE, Teacher of Singing

53 West 86th St., New York

Telephone, 7493 Schuyler

MASTER SCHOOL OF MUSIC

110 Remsen Street BROOKLYN, N. Y.

Faculty: Madame Melanie Guttman-Rice, Mr. Ed-

ward Falk. Associate Principals: Mr. R. Hunting-

ton Woodman. Notable Faculty: Ella McKean York,

Registrar. Resident pupils accommodated.

MAUD MUKHAN,

Harp Soloist

Concerts—Instruction

(Teaching Children a Specialty)

216 W. 56th St. Phone—Circle 1505

Summer Address, Princes Bay P. O. Phone Tottenville 1209

ANNE MC DONOUGH

239 East 19th Street

Study Sight Singing and become an authori-

tative Leader instead of a dependent follower.

Telephone Gramercy 838.

EDMUND J. MYER

601 Carnegie Hall, New York

Circle 1350

SUMMER TERM IN SEATTLE

Teacher of Theo. Karle

LILLIAN SHERWOOD NEWKIRK

TEACHER OF SINGING

Wed. and Sat., 1425 Broadway, New York.

Mail Address: 11 Morgan Ave., Norwalk, Conn.

MME. NIESSEN-STONE

Mezzo Contralto, formerly Metropolitan Opera Co.

Nine years with Institute of Musical Art. Private

Studio: 50 West 67th St. Tel. 1405 Col.

Mgt: Annie Friedberg, 1425 Broadway.

N. VAL PEAVEY, Pianist

TEACHER OF PIANO AND VOICE

STUDIOS NEW YORK—120 Carnegie Hall

BROOKLYN—99 Euclid Ave.

DOUGLAS POWELL

SPECIALIST IN VOICE

PLACEMENT

Teacher of Clara Loring and other prominent singers.

1425 Broadway, New York, Metropolitan Opera House

Bldg. Phone Bryant 1274

CARL M. ROEDER, Teacher of Piano

STUDIO: 607-608 CARNEGIE HALL, N. Y.

Residence: 680 St. Nicholas Ave.

Newark Studio: 136 Roseville Ave.

FRANCIS ROGERS

Concert Baritone,

Teacher of Singing.

Studio 144 East 62nd St., New York

THE SITTIG TRIO

VIOLIN, CELLO AND PIANO

RECITALS, CLUBS, MUSICALES, ETC.

Fred V. Sittig, Teacher of Piano and Accompanist.

318 West 57th St., N. Y.

HENRIETTA SPEKE-SEELEY

TEACHER OF SINGING

Coaching—Recitals

Metropolitan Opera House; Res., 2184 Bathgate Av.

CHARLES GILBERT SPROSS

PIANIST—ACCOMPANIST—COMPOSER

Care of John Church Company, New York

Mme. C. TROTIN,

TEACHER OF

MUSICIANSHIP

Including Sight Singing, Musical Theory, Rhythm

Studio 805, Carnegie Hall, New York

Send for pamphlet. Private Phone, 5410 Riverside

THEO. VAN YORX, Tenor

Vocal Studios: 22 West 39th St., New York

Telephone Greeley 3701

CLAUDE WARFORD

COMPOSER—TEACHER OF SINGING

Metropolitan Opera House Bldg.

1425 Broadway Phone Bryant 1274

A. CAMPBELL WESTON

PIANIST—ACCOMPANIST—COACH

27 S. Oxford St., Brooklyn, N. Y. Tel. Prospect 8069 J

THOMAS WILLIAMS

TENOR

CONCERTS—ORATORIO—RECITALS

Studio: 420 West 129th Street

ZIEGLER INSTITUTE of Normal Singing

MME. ANNA E. ZIEGLER, Director.

All singers made self-supporting. Summer term at

New York and Asbury Park

Metropolitan Opera House, New York.

PERSHING PRAISES SPIRIT OF SONG BY MRS. G. R. WESTFELDT



Mrs. G. R. Westfeldt of New Orleans, Composer of "The Call of the Flag"

NEW ORLEANS, LA., Aug. 3.—On the principle that patriotic measures put courage in the heart, give fleetness to the foot and inspiration to the whole consciousness, Mrs. G. R. Westfeldt of this city has written a song entitled "The Call of the Flag," on which General Pershing in a letter to the composer made the comment:

"Much of our inspiration for carrying on our work with unceasing vigilance comes from the loyalty to the cause expressed by the people at home." Mrs. Westfeldt's song has been translated into French and is sung in France and played as a march by the military bands in and out of Paris. The "Blue Devils" received the song at Fort Myers with enthusiasm. At the Joan of Arc reception of the statue from the Society of French Art of New York Mrs. Westfeldt's song was a feature, and it is growing familiar at all community "sings." The Paulist Choristers sang it when in New Orleans and have incorporated it in their patriotic repertoire. All proceeds of the song's sales are devoted to the Red Cross, and Mrs. Westfeldt herself has met all the expenses incidental to its publication. H. P. S.

MAY COBB AT NANTUCKET

Young Soprano and George Roberts, Pianist, Give Worthy Recital

NANTUCKET, MASS., Aug. 7.—May Marshall Cobb, the New York soprano, appeared at the annual meeting of the local Red Cross Society on Monday afternoon, Aug. 5, and won an ovation for her singing of Fay Foster's "The Americans Come," Speaks's "When the Boys Come Home" and the "Marseillaise." The same evening Miss Cobb and George Roberts were heard in recital. Miss Cobb, among other numbers, was heard to advantage in Meyerbeer's "Shadow Song" from "Dinorah," Munro's "My Lovely Celia," Kramer's "Last Hour" and di Nogeno's "My Love Is a Muleteer." The popular young artist was in splendid voice and was enthusiastically applauded.

Miss Cobb was ably assisted by George

Roberts, who, in addition to supplying sterling accompaniments, was heard in a group of solos that included an "Octave Study," by Leschetizky; Cyril Scott's "Danse Nègre" and the "Revolutionary" Etude of Chopin. Mr. Roberts played with finished artistry. F. E. B.

FALK GIVEN OVATION BY ATLANTIC CITY AUDIENCE

Violinist Welcomed as Soloist with Leman Forces—Mme. Scotney and Katharine Grey Both Heard

ATLANTIC CITY, N. J., Aug. 5.—At the second of a series of concerts on the Steel Pier the audience of 4000 greeted with a hearty ovation Jules Falk, the violinist, who was soloist with the Leman Orchestra. Mr. Falk revealed his artistry in Schubert's "Ave Maria," Sarasate's "Gypsy Airs" and Kreisler's "Liebesfreud."

The program offered by the Leman Orchestra was well arranged, including Gluck's Overture to "Iphigenia in Aulis," Mozart's G Minor Symphony, a Grieg Suite, the Scherzo from Mendelssohn's "Midsummer Night's Dream" and, finally, Chabrier's "Rhapsody Española." The audience demanded many encores. The success of Mr. Leman has been pronounced this summer, and demonstrates that Atlantic City can and will support its own orchestra.

Mme. Evelyn Scotney, Australian soprano, gave a third of a series of concerts, which proved her an artist of sterling qualities. Her numbers were Bishop's "Lo, Here the Gentle Lark" and the Berceuse from "Jocelyn."

Katherine Grey, soprano, is heard every afternoon in the Arcade, giving programs in admirable fashion. J. V. B.

1,000 HEAR COLUMBIANS

"Midsummer Night's Dream" Given with Aid of Gifted Soloists

Almost 1000 students and members of the faculty of Columbia University attended the performance of Shakespeare's "Midsummer Night's Dream," with Mendelssohn's musical setting, given in the gymnasium of the university on Aug. 6.

A hundred young women of the university chorus sang the part songs and incidental choruses, under the direction of Professor Walter Henry Hall of the music department, and an orchestra of men students played the instrumental numbers.

David Bispham displayed his customary art in his reading of the lines of the play and explanations of the music of all five acts. He acted the various comedy parts in the play in a dramatic manner and sang the comedian's songs in rollicking style. Gretchen Morris, soprano, sang the solos of *Titania* and Helen Dutton, mezzo-soprano, sang other rôles.

Hearty applause greeted the singing of the arias, "Your Spotted Snakes" and the finale, "Through the House," and also the well-known "Wedding March," the "Intermezzo," the "Dance of the Clowns" and the "Fairies' March," by both chorus and orchestra.

Gabrilowitsch Among Judges in String Quartet Contest

Ossip Gabrilowitsch, the distinguished pianist, has consented to serve on the jury in the contest for the \$1,000 prize offered recently by Mrs. F. S. Coolidge for the best string quartet. Mr. Gabrilowitsch is taking the place of Mr. Longy on the jury, Mr. Longy being still in France and unable to give his attention to the work of going through the manuscripts submitted. A large number of manuscripts were entered in the contest, which closed on July 15, and they are said to reveal a high standard. The announcement of the result will be made the latter part of August. The winning quartet and the one considered to rank second in merit will be performed at the Berkshire Chamber Music Festival in September by the Berkshire String Quartet.

Chickering

America's Great Piano

MORE than any other American piano, the Chickering has preserved its individuality. Not only is it distinguished by its sympathetic and responsive tone qualities, but also by its intimate connection with the first days of American Musical History.

CHICKERING & SONS
791 Tremont St. Boston, Mass.

SINGS ONLY FOR SOLDIERS

Christine Miller, Beloved of Concert Audiences, Gives Art to Camps

ST. PAUL, MINN., Aug. 2.—Mrs. D. M. Clemson (Christine Miller), with Mr. Clemson, passed through St. Paul recently on her way to Portland, Ore., by way of the Canadian Pacific. With but a short time between trains, Mrs. Clemson yet found time to communicate with some of her many friends, including *MUSICAL AMERICA*, and to talk about her singing for the men in the United States Training Camps.

"It is the biggest thing I ever did," she said with fervor, "the only thing worth while for me to do with my music just now."

Mrs. Clemson talked of the early days of her professional career, of the "start" she made in St. Paul, of the friends made then and their tenacious loyalty. Of her retirement from the professional stage she spoke definitely and positively, relating a specific incident where she had held out against flattering urging. The manager of one of the country's symphony orchestras, pressing his invitation that she open the season, found his answer, paradoxically, in the question from her:

"If I do not sing, you will pay some

one to fill the engagement, won't you?"

"Yes," said the manager.
"That settles it," said Mrs. Clemson. "I am not going to 'do' anyone out of a job."

So now Mrs. Clemson has revised her repertoire to include "Keep the Home Fires Burning," "Over There," and all the favorite songs of the boys of Uncle Sam. She goes where she is sent by the war organization and counts it a joy and an enrichment of life to her.

F. L. C. B.

Marta Melis Re-engaged for San Carlo Opera Company

Director Fortune Gallo of the San Carlo Opera Company has re-engaged his last year's leading contralto, Marta Melis, for his coming opera tour this season. Mme. Melis will make her first appearance at the San Carlo Opera season in New York. In addition to her operatic activity, the singer will also fill a number of concert engagements which have already been booked by her manager, Jules Daiber.

ATLANTIC CITY, N. J.—Katherine Grey, soprano, whose concert appearances covered a wide territory last season, is filling a summer engagement on the Steel Pier as soloist with the Leman Orchestra.

Cincinnati Conservatory of Music

ESTABLISHED 1867 MISS BERTHA BAUR, Directress
All Departments of the Conservatory are open throughout the summer, as during the school year. Instructs, trains and educates after the best methods of Foremost European Conservatories. The faculty numbers some of the Leading Musicians and Artists of today.

ELOCUTION **MUSIC** **LANGUAGES**
Location ideal with respect to home comfort and luxurious surroundings. The most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalogue Free.

MISS BERTHA BAUR, Highland Ave., Oak St. and Burnet Ave., Cincinnati, O.

CONSTANCE BALFOUR

AMERICAN SOPRANO

Management: DANIEL MAYER Aeolian Hall New York

"RECOGNIZED INTERNATIONALLY AS ONE OF THE GREATEST AUTHORITIES AND ONE OF THE MOST SUCCESSFUL VOICE TEACHERS OF THE PRESENT DAY."

Address: L. LILLY, Sec'y
6 East 81st St., New York

TEL. 687 LENOX

305 West 71st St.
New York

M A SALVINI
R I O

VOICE

JOHN McCormack

EDWIN SCHNEIDER, Accompanist
Manager, Charles L. Wagner
D. F. McSweeney, Associate Manager
511 Fifth Avenue (Postal Life Building),
New York.
Steinway Piano Used

GALLI-CURCI
SOPRANO

HOMER SAMUELS, Accompanist
MANUEL BERENGUER, Flutist
Management—Chas. L. Wagner
D. F. McSweeney, Associate Mgr.
Steinway Piano 511 Fifth Ave., New York City

OSCAR SAENGER

NEW MUSIC VOCAL AND INSTRUMENTAL

"POÈMES D'AUTOMNE." For Voice and Piano (or Orchestra): "La Vagabonde," "Le Déclin," "L'Abri," "Invocation." By Ernest Bloch. New York: G. Schirmer, Inc.

These four "Poèmes" are among the first works by Ernest Bloch to be published in this country. They were heard last winter at a concert given under the auspices of the Friends of Music, when they were sung by Mme. Povla Frijsch. In our opinion they do not represent Mr. Bloch's genius at its finest. There are several facts, however, which should be taken into consideration. These "Poèmes" are the work of a man of twenty-six. Even at that early age Mr. Bloch's music was disclosing the sensitiveness, acute feeling for color, harmonic resource, originality, and bold fantasy which blossomed so magnificently in the "Israel" Symphony and the superb "Psalms."

The "Poèmes d'Automne" are the product of a man who has completely mastered the technical side of his art. Late-modern in character, they are erected upon a foundation of granite. The harmony is subtle and the voice part, often finely restrained, is invariably eloquent. The piano part is decidedly not of the order known as "pianistic," and we feel that these "Poèmes" were conceived for the instrumental investiture which Mr. Bloch gave them last summer and with which they were heard when Mme. Frijsch interpreted the solo part.

Mr. Bloch considers "Le Déclin" ("The Waning") perhaps the finest of the four. The reviewer is inclined to agree with him. "Invocation" possesses more of the peculiar Oriental, or rather Jewish, character which Mr. Bloch expresses with such spontaneity and seizing effect. Indeed, in this work, he has used some of the material which entered into the making of his "Three Jewish Poems" for orchestra. The result is arresting. In "L'Abri" ("The Shelter") he sounds a note that is comparatively rare with him. Here, where the text demands it, the atmosphere achieves the serene; the mood is blessed with pure peace. He proves, too, that he can be simple, and when he is simple, he is at his best. "La

Vagabonde" is also a fine, coherent work, melancholy and trenchant.

As one comes to know these "Poèmes" better, one notes the fidelity with which their composer has reflected the grey color and bitter mood of Béatrix Rodès' poems. When everything is said, these are not the kind of works that become popular; they will not be widely sung or heralded, but they are the efforts of an important composer, and they represent an aspect of his genius that is not without importance.

B. R.

AMERICAN-ENGLISH FOLK-SONGS. Collected and arranged by Cecil J. Sharp. (New York: G. Schirmer.)

The great English folk-song specialist, Mr. Sharp, whose remarkable devotion to this field has given him an international reputation, has made for us a book of twelve songs, which he collected in our Southern Appalachian Mountains. In his prefatory note he tells that they are but twelve from "a thousand or more ballads and songs noted down from the lips of folk-singers" living in that section of our country which includes parts of the States of Kentucky, Tennessee, North and South Carolina and Virginia.

Are these "lonesome tunes"? Indeed, they are, though no one of the twelve seems to us, if our memory does not fail us, to have been treated by Howard Brockway and Loraine Wyman in their great collection. Mr. Sharp has not only collected the tunes, but he has provided piano accompaniments for them. And it is here that we would inquire whether Mr. Sharp has changed his theory in regard to the kind of accompaniments that should be written for folk-melodies. We have always thought that he belonged to those persons who hold that a bare accompaniment, without any creative quality, is sufficient for them; that accompaniments full of imaginative beauty, of color, of mood like Mr. Brockway's "Lonesome Tune" settings were too elaborate. Mr. Sharp's own English folk-song accompaniments, rather adequately but still sparsely made, have suggested this to us.

An now in preparing the accompaniments for these melodies of the inhabitants of our Southern Appalachians he writes with much of the quality to which we have believed him to be opposed. In short, they are, to our way of thinking, the most admirable folk-song accompaniments from Cecil J. Sharp's pen that we know—and we are familiar with a goodly number of his collections.

There are six "ballads"—the word in the sense of the old ballade, not the concert hall ballad—in which nothing interests us more than the Tennessee version of "Edward." The other Tennessee ballad is "The False Knight on the Road"; from Kentucky there are "The Two Brothers," "Young Hunting" and "The Wife Wrapt in Wether's Skin," and from North Carolina "The Cruel Brother." The "songs" are two from North Carolina, "Come, All Ye Fair and Tender Ladies" and "The Dear Companion"; two from Tennessee, "The False Young Man" and "Now Once I Did Court"; one from Virginia, "The Rejected Lover," and one from Kentucky, "The Riddle Song." There is a page of notes on the songs, telling the names of the persons who sang them for Mr. Sharp, the names of the places where they sang them and also information about the texts and the alterations made in them.

The book is an important contribution to folk-song literature and should have a wide circulation.

Words and Music by
Grace Porterfield Polk
"Remembrance," "Nature's Song"
"Lullaby," "Dawn," "Love's Call"
"My Garden of Roses"
GAMELE-HINGED MUSIC CO. PUBLISHERS

"KALEIDOSCOPE." By Eugene Goossens, Op. 18. (London: J. & W. Chester.)

The Goossens "Kaleidoscope" is the most significant album of short piano pieces that has appeared since Debussy's "Children's Corner." As our readers probably know, our admiration for the gift of Eugene Goossens is an intense one. And it is so, because with virtually every new work he shows us convincingly that he is a tone-poet of subtle and always individual fiber.

This set of twelve piano pieces is a fascinating one and must be esteemed wherever it is known. Mr. Goossens is a programmatist here, giving his pieces suggestive titles like "Good Morning," "Promenade," "The Hurdy-Gurdy Man," "March of the Wooden Soldier," "The Rocking Horse," "The Punch and Judy Show," etc. He writes them in his own idiom, ultra-modern, of course, but always with a peculiarly vivid touch. We have seen many piano pieces that aimed to suggest hurdy-gurdy men and the stuff they grind, but Mr. Goossens's is the first authentic hurdy gurdy piece we know. The "Lament for a Departed

Doll" is extraordinarily fine, "The Clockwork Dancer" a little touch of force and "The Old Musical-Box" is exquisite.

Although the titles are somewhat of the child-world, the pieces are not for children, any more than are Debussy's "Children's Corner" or Schumann's "Kinderscenen." They are for grown-up pianists and, we fear, for pianists who have grown up musically, as well as technically, the former being still quite rare.

There is a wealth of interest in this set of Goossens pieces and we hope that they will be heard next season in America, as they deserve to be. England is lucky in having a Eugene Goossens; he is probably still unappreciated in his own country, but in America there are already many who know his name and watch with close attention the issuing of his new compositions.

This album is very handsomely put together, with a striking cover design quite à la Bakst, made by Baba d'Erlanger, to whom the album has been dedicated by the composer. A. W. K.

DICKENS'S MUSICAL "ERROR"

Mentioned Beethoven's "Sonata in B" Either Through Accident or Design

Once again Dickens, the perennially beloved, the forever human and hence the fallible, comes in for his share of sophomoric criticism. In the course of an article in the *New Music Review*, Mr. H. Davey is quoted as classing Dickens among the literary men who have blundered in their allusions to music. He quotes a passage from "Dombey and Son" that "we do not remember," says the *New Music Review*, "as included on the many lists prepared by searchers and carpers. An amateur violoncellist says: 'I have whistled, hummed tunes, gone accurately through the whole of Beethoven's Sonata in B.' Mr. Davey adds: 'Now, of all the twelve keys, B is the only one in which Beethoven did not write a sonata.'"

It is quite possible that in these days of erudite proofreaders, Dickens's slight error would have been instantly corrected. His Sonata in B would have read Sonata in B Flat, and all would have been peace and harmony. After all, the character referred to was a Tired Business Man (the junior member of the firm of "Dombey and Son"), and such are likely to make mistakes even in Beethoven sonatas at the end of a long day!

ARMY MUSIC IN SACRAMENTO

Y. M. C. A. Hut Center of City Concerts—Orley See Plays for Men

SACRAMENTO, CAL., Aug. 1.—Many of the Sacramento musicians are away for vacation and recreation at this time. Perhaps the greatest musical interest centers about the entertainments at the Y. M. C. A. hut of Mather Field, the new Government flying school near Sacramento. Among Sacramento musicians who have performed there recently are Mrs. F. R. Newman, Mrs. William Friend, Ruth Pepper, Jean Barnes, Mrs. J. Paul Miller, Frances Peters, Constance Mering, Mr. and Mrs. Orley See.

Orley See, violinist, with Ruth Pepper, accompanist, gave a recital at the Greek Theater, University of California in Berkeley, Sunday afternoon, July 28. The audience was large and received all the numbers with enthusiasm. Following this appearance Mr. See with Mrs. Orley See, accompanist, made a week's tour of the Y. M. C. A. huts at the training camps in California. Both Mr. and Mrs. See are enthusiastic over this work and expect to do more of it in the future.

André Tourret to Rejoin New York Chamber Music Society

Carolyn Beebe, pianist and director of the New York Chamber Music Society, announces the return of André Tourret, the French violinist, to the position of first violin of the society next season. Mr. Tourret was first violin of the society prior to his return to France one year ago. Mr. Tourret enjoys many honors in Paris, having won the first Prix du Conservatoire; he is a member of the Jury du Conservatoire, violin soloist de la Société des Concerts du Conservatoire de Paris and was formerly of the Capet Quartet of Paris. He came to America with U. S. Senator William A. Clark to teach the violin to Mr. Clark's daughter.

Marie Torrence in Concert Tour for Army Y. M. C. A.

Marie Torrence, the Southern soprano, is meeting with success on a concert tour which she has undertaken under the auspices of the War Work Council of the Army Y. M. C. A. She appears every night of the week either at the army or navy camps.

Sousa Directs Première of his Wedding March in Pittsburgh

PITTSBURGH, PA., Aug. 7.—The long-heralded American wedding march, written by Lieut. John Philip Sousa, U. S. N. R. F., was played here last night under the direction of the composer. It met with great favor.

"The Effect of War on Art and Music in the Past and Now"

An Illustrated Lecture by

IBBIE RAYMOND

For dates, terms and full particulars address Management.

Harry Culbertson
5474 University Ave.
Chicago, Ill.

Estelle Harris

Soprano

Concert—Oratorio—Recital

Now Booking Season 1918-19

Mgt. Lee Kedick Lecture and Musical Bureau
437 Fifth Ave., N. Y. W. C. Glass, Booking Mgr.

JOHN BLAND

MASTER OF CALVARY CHOIR
— VOICE —

STUDIO: 20 East 23rd Street New York

DAVID BISPHAM

INSTRUCTION IN SINGING
& DRAMATIC RECITATION

Opera—Concerts—Recitals

TEACHING DURING THE SUMMER

44 West 44th Street, New York

CHEVALIER
ASTOLFO

PESCIA

24 WEST 75th ST., NEW YORK

LATE OF MILAN

Teacher of
Artistic Singing

Telephone, Columbus 4266

CHALIF'S

MAGNIFICENT AUDITORIUM

163-5 West 57th St. (Opposite Carnegie Hall)

Specially adapted for Concerts, Musicales, Recitals, Lectures, Etc.

For terms and full particulars apply to L. H. Chalif

INSTITUTE OF MUSICAL ART

of the City of NEW YORK

FRANK DAMROSCH
DIRECTOR

120 Claremont Avenue

YEATMAN GRIFFITH

LOUIS S. STILLMAN

Teacher of
PIANO

STUDIOS 148 WEST 72nd ST. AND STEINWAY HALL, NEW YORK

KINDLER

CELLIST

Concert Management
ARTHUR JUDSON

1317 Pennsylvania Bldg., Philadelphia

THE HIGHER TECHNIC OF SINGING

W. HENRI ZAY

Complete Vocal Method

Author of the unique book on voice,
"The Practical Psychology of Voice"

Pub. by G. Schirmer

Studio 50 W. 67th St., N. Y.

SOPRANO

COSTUME RECITALS—Excerpts from the Operas
CONCERT—ORATORIO—RECITAL

Address: 50 West 67th St., New York

BEULAH BEACH

WERREN RATH

BARITONE

(Chickering Piano Used)

Mgt. Wolfsohn Bureau,
1 West 34th St., New York

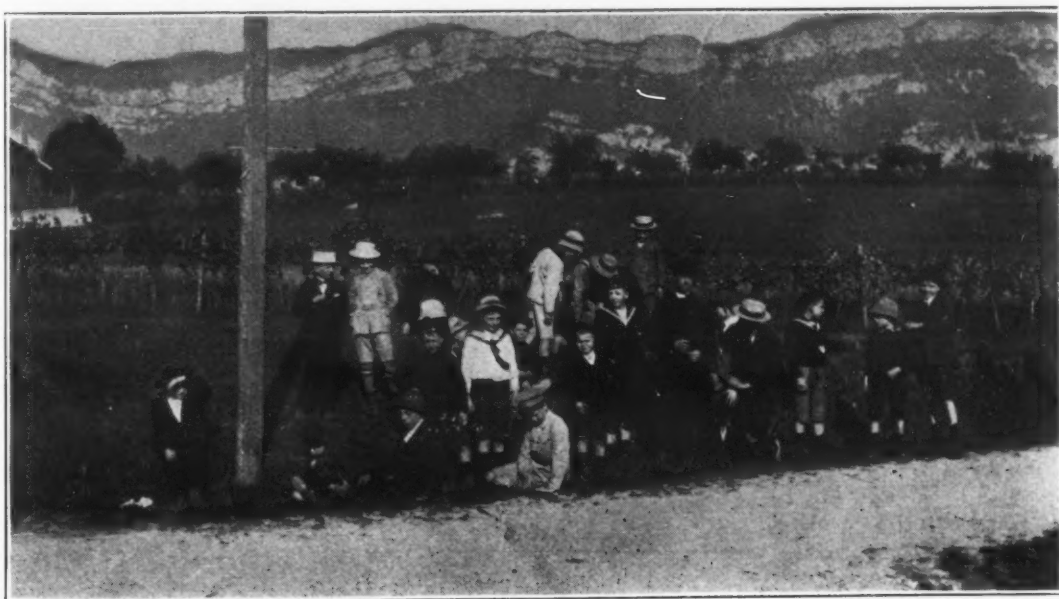
Bauer Tells How Organizations Bring Succor to Needy Musicians of France

[The following communication has been received from Harold Bauer, in which the noted pianist discusses the relief work done for needy musicians in France by various organizations.—Ed., MUSICAL AMERICA.]

A HIGHLY regrettable statement appears to have been made in the course of an interview published in last week's MUSICAL AMERICA by Henri Leroy, the distinguished French clarinet player. Mr. Leroy is reported to have said, discussing the prevailing distress among musicians in France, that he had heard of all kinds of funds for struggling musicians, that he did not know where this money went, but that it certainly did not go to the most deserving cases and that he had never met or heard of any musician who had received anything from any one of these funds.

Speaking as a founder of one of the first organizations in Paris for the relief of musicians, "L'Aide Affectueuse aux Musiciens," established in December, 1914, I must beg leave to refute most emphatically the implications contained in Mr. Leroy's statement, and to say in the most positive terms that all the money raised has been distributed in the relief of the most deserving cases. I have every reason to believe that the same uncompromising refutation could be made on behalf of the other relief organizations of Paris, such as "La Fraternelle de Artistes," "L'Association des Anciens Elèves des Conservatoire," "La Petite Caisse des Artistes" and the "Franco-American Committee."

Mr. Leroy is correct in saying that those who are most deserving are frequently too proud and sensitive to appeal for help, but he entirely overlooks the fact that when they have received such help they are also disinclined to publish the fact, which is perhaps the reason why he has not heard of them. None of the societies which have been active in this kind of relief work since the beginning of the war would think for a mo-



Musicians' Children's Colony at Aix les Bains, France, Maintained by "L'Aide Affectueuse aux Musiciens," of Paris

ment of publishing the names of their unfortunate protégés.

I may mention this one fact, however, namely, that "L'Aide Affectueuse aux Musiciens," in addition to its other work, is maintaining at present one hundred and twenty little children of musicians in country places to which they have been sent at the earnest entreaties of their impoverished parents in order to escape from the terrors of the bombardments and air-raids in Paris.

The "Society of American Friends of Musicians in France," which was established last December in order to meet the needs of these relief organizations, has raised considerable sums, which have been remitted in their entirety to Paris, and reports are regularly sent back indicating the precise details of distribution, which is based upon a personal and absolutely discreet relationship between the artist in need and the administrators of the various organizations.

Letters have been received from the

principal musicians of France, such as Debussy, Fauré, Widor, d'Indy, Dubois, etc., etc., containing in many instances recommendations of specially deserving cases known to them alone, and all acknowledging with the greatest enthusiasm and the most fervent gratitude the admirable work which is being undertaken by the different committees.

The work of the "American Friends of Musicians in France" is by this time well known to your readers and it is unnecessary for me to dilate upon it here. Any trivial reference to this work is liable to prejudice the public mind and to diminish interest in its continuance and this cannot be allowed to pass without strong protest.

I send you herewith some photographs just received of one of our musicians' children's colonies at Aix les Bains, France, which you may feel disposed to publish.

HAROLD BAUER.

Seal Harbor, Me., Aug. 6, 1918.

A Chance to Further Noble Work of "American Friends of Musicians in France"

[Editor's Note: The following letter sets forth the aims, work and needs of the "Society of American Friends of Musicians in France."]

To the Editor of MUSICAL AMERICA:

The "Society of the American Friends of Musicians in France" was organized in December, 1917, with the general object of bringing financial help to the musicians in France and their families made destitute by the war.

The decision of the committee was to send every penny collected at once to France and make no deductions for any purpose whatever. This necessitates special contributions for running expenses. Since its organization over \$19,000 has been collected, the first check having been sent to France on the 8th of January, 1918.

Funds are obtained in two ways: First, through membership, which is of four kinds—sustaining member, \$100; associate member, \$25; contributing member, \$10; active member, \$2, annually. Any one sending his check with name and address to our assistant treasurer, George Harris, Jr., 35 West Eighty-first Street, New York city, may become a member of the "American Friends of Musicians in France."

Second, we raise money through the kindness of prominent artists and important musical organizations who contribute their services for concerts. Whole orchestras have joined our membership, three in New York alone, the Philhar-

monic, the Symphony Society and the Metropolitan Opera Orchestras. Mlle. Nadia Boulanger, secretary of the "Comité Franco-Américain," writes to the chairman as follows:

Paris, May 28, 1918.

Madam:

I do not know how to express our emotion, our gratitude to you; the years pass, all the problems of the war confront you and yet you have chosen this hour to give to the French musicians the most magnificent, the most complete expression of solidarity which can be imagined.

Since the beginning, it is from your country, from this America, enthusiastic, reflective, fraternal, that have come to us the first expressions of sympathy. The years pass and while in your turn you have taken a place—and what a place, on the fields of battle—here comes a manifestation, the most touching, the most gentle, the most magnificent, to move us beyond all expression—for by its title alone, your society has conquered all French hearts, all the hearts of artists who have need, that to material support should be joined the sentiment of brotherhood. And your action, in which illustrious persons take part as well as modest musicians of the orchestra, is indeed made to comfort all the miseries of the terrible epoch which we are passing through.

French music is struck a most cruel blow at this hour, for all its young representatives are at the front, all those in whom the future already lives and is forming itself day by day, are in the terrible furnace. One must see them, talk with them, to understand their double heroism, for no suffering seems to attack their faith; and while one feels

them so unhappy, far from this ideal which the wanton rage of the enemy destroys so completely they speak only of victory for which they sacrifice all, of this great victory for which they struggle, ready to die without ever a word of regret.

It is to these before whom one must be on one's knees, that you bring your friendship, your support, your patient solicitude. It is these whom you help so greatly by aiding their mothers, their wives, their children, and never shall any of them, any of us, be able to tell you what we feel about it; but great sentiments express themselves without words and we hope that our dear and great America will feel what emotion from France goes out toward her.

Believe, I pray you, in our sentiments the most entirely sincere.

Respectfully yours,

NADIA BOULANGER.

Dr. Walter Damrosch sailed for France on June 15. For six weeks he is to conduct an orchestra of fifty musicians who need work, and will make tours to the Y. M. C. A. huts at the front. The travelling expenses are shared by the French Government and the Y. M. C. A. The salaries of the musicians are paid by Harry Harkness Flagler, whose generosity and far-sightedness made it possible to give work to fifty French orchestral musicians instead of charity.

Mr. Damrosch makes this tour under the auspices of the Y. M. C. A., and goes as "President of the 'American Friends of Musicians in France.'"

The good to come of this tour under Mr. Damrosch in increasing the friendly relations between the two countries is inestimable. Added to this is the reputation being acquired by the Society in France.

Branches have been established all over the country, in Philadelphia, in Boston, in San Francisco, in Providence, R. I., in Cleveland, in Buffalo, in Madison, Wis., and in Washington, D. C., and in Chicago.

The Paris representative of the "American Friends of Musicians in France" is Blair Fairchild. Through him the society is kept in touch with the activities of a number of organized committees for the relief of musicians, and to him funds are sent with definite instructions as to their use among the various committees in Paris. Each one of the committees to whom we send our contributions reaches

a different set of needs and each one fills its own especial place.

1. The "Association Nationale des Anciens Elèves du Conservatoire" is maintained entirely by the French government and takes care of French musicians only. All the pupils, graduates of the conservatoire, have had their musical education entirely free. With it are connected some of the greatest musicians in France. It maintains not only a pension fund which has always existed, but during the war a War Relief Bureau and a Canteen for pupils and ex-pupils of the conservatoire.

2. The "Comité Franco-Américain du Conservatoire" was founded by Mlles. Nadia and Lilli Boulanger. Whitney Warren is the president and Blair Fairchild is treasurer, and on its committee of honor are Camille Saint-Saëns, Gabriel Fauré, Theodore Dubois, Charles Widor, Emile Paladilhe and Gustave Charpentier, members of the Institute. The "Comité Franco-Américain" covers a large field, the mobilized musicians, the wounded and their families, prisoners and also civilian musicians, a combination undertaken by no other committee.

3. "L'Aide Affectueuse aux Musiciens" is headed by Walter Rummell and is subsidized by the city of Paris and endorsed by prominent musicians like Gabriel Fauré, Vincent d'Indy and Claude Debussy. The special work being done by the "Aide Affectueuse" to an extent not undertaken by any other society is the care of 120 little children of musicians, who are being kept in the country, away from bombarded Paris. This is work of very great importance in which our society is deeply interested.

4. The "Petite Caisse des Artistes." This work is of a very special nature and is maintained entirely by Mlle. Henriette Renié, the famous French harpist. Mlle. Renié is so well-known to musicians and music-lovers in Paris that she can reach many people who would be far too proud and too sensitive to go to any committee for assistance. Her work has done enormous good since the beginning of the war. She not only gives financial help but moral courage as well, and her personality and big heart and delicate tact have given the added touch, so needed in heartrending situations such as she has to deal with. She gives assistance to creative artists, soloists—people who have, many of them, formerly had a great artistic position.

We by no means confine our assistance to these societies, but give special aid where it is needed and indicated. A glance at a single page of reports of cases helped by us will answer many questions about our work and its value. The mobilized musicians (and all of the young musicians have been mobilized since the beginning of the war) receive so little pay that their families have been in distress almost from the first. Take a few cases at random from the long lists received by us from each society:

No. 11. "Refugee from the invaded country. Finds herself with her mother and her sister with hardly any resources. Has two brothers (one of whom took the Prix de Rome in composition) both prisoners and also a brother-in-law, and this young woman is obliged to see to the needs of them all."

No. 55. "Composer. Refugee from the North with his parents. Escaped from Germany. In very delicate health on account of privations he endured during his captivity as a civil prisoner."

No. 47. "Refugee from Rheims, with three little children; her husband a musician at the front since the beginning of the war."

No. 96. "Arm amputated. Exempted after his wound. Obligated to change his career from that of clarinetist and to make a new career as trumpeter."

These are just a few out of the hundreds, indeed thousands, in similar situations. Since the air raids and bombardments of Paris the conditions among musicians have been infinitely worse. Lessons which had begun again to a certain extent have been entirely abandoned. All concerts have been given up. The musicians do the best they can to do other work and find other positions. Some of them had gone into the moving pictures to help along their families and now these have closed. It is not alone the smaller musicians who have suffered through this war, some of the greatest and most famous have found themselves in very precarious situations and in need of assistance.

In view of the great needs of this hour, in view of the distress which strikes harder at artists and musicians than perhaps at any other class of people, our society asks for the sympathetic and hearty support of those who love music and feel gratitude for what musicians have done to make the world more beautiful and more worth living in.

MABEL C. TUTTLE, Chairman.

North East Harbor, Me., Aug. 10, 1918.

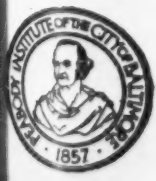
FALL TERM BEGINS OCT. 1st

PEABODY CONSERVATORY

HAROLD RANDOLPH, Director

BALTIMORE, MD.

Recognized as the leading endowed Musical conservatory of the country
Circulars mailed



The Kaiser is Advertising for a New National Anthem



Courtesy of New York "Tribune."

FARWELL LEADS "SING"

Gives Concert with Los Angeles Chorus
—His Work Sung

LOS ANGELES, CAL., Aug. 3.—Closing his season with the University of California summer session, Arthur Farwell of New York led his community chorus at the First Methodist Church on Aug. 1 in an engaging program. The soloists were Chester Rand, tenor; Gloria Mayne, soprano, and Mariska Aldrich,

mezzo-soprano. This concert introduced the setting by Mr. Farwell of the poem, "Oh Captain, My Captain."

Some of the larger choruses sung were Gounod's "Unfold, Ye Portals," "Sanctus" from his "St. Cecilia Mass" and the "Inflammatus" of Rossini. The female section of the chorus was well represented, but the male contingent, probably due to the war, was present only in small part.

Mr. Farwell has been doing good work in this respect, but has not received the

co-operation that is manifest in many cities in this activity. The day after the concert he left for northern California and the East.

Recently the Zoellner Quartet entertained musicians and other persons from Los Angeles and vicinity to meet Helen Keller, who is in the "City of Films" for the purpose of making an educational moving picture.

W. F. G.

SAN CARLO REPERTOIRE

List for First Week of New York
Stay Is Attractive One

The San Carlo Grand Opera Company's second annual engagement in New York, which opens at the Shubert Theater on Monday, Sept. 2, displays a broadening of the repertoire, which is announced as follows:

"Jewels of the Madonna," "Carmen," "Traviata," "Aida," "Martha," "Secret of Suzanne," "Lucia di Lammermoor," "La Gioconda," "Romeo and Juliet," "Barber of Seville," "Faust," "Rigoletto," "Tales of Hoffmann," "Il Trovatore," "Ebrei," "Cavalleria Rusticana" and "Pagliacci."

The list for the first of the three weeks includes the following:

Monday, "Aida"; Tuesday, "Rigoletto"; Wednesday matinee, "Tales of Hoffmann"; evening, "Cavalleria" and "Pagliacci" (two casts); Thursday, "Carmen"; Friday, "Faust"; Saturday matinee, "Romeo and Juliet"; evening, "Trovatore."

Montclair Band in Benefit Concert

MONTCLAIR, N. J., Aug. 10.—On Thursday evening the Montclair Battalion Band gave a concert of marked excellence before an audience of some 2000 in the Open-Air Theater adjoining the new high school. The Battalion Band, of which Charles G. Doring is leader, and Michael Palladino, director, is comprised of about thirty pieces, all volunteers, many of them musicians of high rank in Montclair. One purpose of this concert was to raise necessary funds to enable the band to accompany the Montclair Battalion on its trip to Sea Girt and supply the troops with music during their encampment.

W. F. U.

Constance Balfour at Camp Merritt

Constance Balfour, soprano, sang at Camp Merritt with the Four-Minute Men on Aug. 9. Miss Balfour will spend the rest of the summer at Lanesville, N. Y., in the Catskill region.

PORTSMOUTH, N. H.—The concerts and various other entertainments given each week at the Wentworth Hotel at New Castle-by-the-Sea have been enjoyed by large audiences. At last week's Sunday concert three songs by Arthur Troostwyk were sung by Gladys Weil, contralto, who is spending her vacation at the hotel. The songs were "Come for a Sail," "Little Love o' Mine" and "Mavourneen."

CAMPANINI ENGAGES CYRENA VAN GORDON FOR FOUR SEASONS



Cyrena Van Gordon, Mezzo-Soprano of the Chicago Opera Association.

Cyrena Van Gordon, the mezzo-soprano, has signed with the Chicago Opera Association for four more seasons. Miss Van Gordon started her career at the age of nineteen, making a noteworthy debut in "Aida" in the rôle of Amneris. She is to sing twenty performances this coming season.

Miss Van Gordon's voice is a mezzo-soprano of unusual range and volume. Since her debut in "Aida" four seasons ago she has sung most of the leading mezzo rôles with this organization, including Azucena in "Trovatore," Laura in "La Gioconda" and such exacting Wagnerian rôles as Ortrud, Erda, Fricka, Waltraute. She also created the contralto rôle in Henry Hadley's "Azora." She will sing three new rôles this season.

In recital and as soloist with various symphony orchestras Miss Van Gordon has steadily added to the reputation acquired in opera. She has been engaged for a recital at the Biltmore, as soloist with the Mozart Society of New York, a recital at Newark, N. J.; Mount Vernon, Kenton, Ohio; joint recital at the New York Hippodrome with Mischa Elman, and it is with this artist that she is scheduled for a series of recitals at the Academy of Music, Philadelphia, and the Academy of Music, Brooklyn, N. Y. She has also been booked through the South during the month of March.

SAN JOSE, CAL.—Warren D. Allen, dean of the Pacific Conservatory of Music, is in Carmel-by-the-Sea, where he is again in charge of the Carmel Summer School of Music.

PENNSYLVANIA'S PROMINENT MUSICIANS, TEACHERS AND SCHOOLS

ALLENTOWN

WARREN F. ACKER

(Associate: American Guild of Organists)
PIANO, ORGAN, VOICE, HARMONY
ORGAN RECITALS, PUBLIC SCHOOL MUSIC
Address: High School, Allentown, Pa.

NORMA S. HOFFMAN

PIANIST
Concerts—Recitals—Instruction
Studio: 44 North 13th St.

MAE D. MILLER

ART OF SINGING
Voice Placement—Interpretation
Allentown, Pa. New York City
1504 Walnut St. Studios 64 West 40th St.

MRS. W. H. S. MILLER

TEACHER OF VOICE AND PIANO
(Head of Vocal Dept. Quakertown School of Music)
Residence Studio: 46 N. Jefferson St.

BESSIE L. SCHNURMAN

SOPRANO
Teacher of Singing
Studio: 108 South 13th St.

EDWIN S. STETZEL

PIANIST
Leschetzky Principles—Progressive Series
Studio: Eckert Bldg.
Prospectus upon request.

SOL. W. UNGER

ORGANIST: SALEM REF'D CHURCH—
ACCOMPANIST
Available for Organ and Vocal Recitals
Studio: 1344 Walnut St.
(Phone: 5540 Consolidated)

IRENE S. WALBERT

PIANO—HARMONY
Concerts—Recitals—Instruction
(Progressive Series)
Studio: 24 N. West St.

READING

MARGARET EVELYN ESSICK

VOICE
Studios: 259 West Oley St., Reading
1813 Whitehall St., Harrisburg

HARRY E. FAHRBACH

VIOLINIST AND CONDUCTOR
32 South 8th Street

GEORGE D. HAAGE

TEACHER: PIANO, ORGAN AND HARMONY
Organist St. Peter's R. C. Church
Manager: Subscription Concerts Presenting Celebrated Artists
Studio: 226 South 5th St.

WALTER HEATON

(Fellow R. C. of O., A. G. of O., Prize Man,
Victoria Univ.)
ORGAN, PIANO, VOICE AND COMPOSITION
(Preparation for All Musical Examinations)
Reading, Pa.

GRACE E. HOLLENBACK

PIANIST AND ACCOMPANIST
Concerts—Recitals—Instruction
"Progressive Series"
110 South 6th St.

HENRY MILLER

PIANIST AND TEACHER
(Pupil of Leopold Godowsky)
Studio: 319 South 4th Street

HENRY F. SEIBERT

ORGANIST AND CHOIRMASTER;
Trinity Lutheran Church.
Supervisor of Music, Public Schools.
Reading, Pa.

MRS. C. RAYMOND VAN REED

CONTRALTO—TEACHER OF SINGING
Concert—Oratorio—Recital
Studio: 317 North 6th Street

OTTO WITTICH

VIOLINIST
(Concertmaster Reading Symphony Orchestra)
Recitals—Ensemble—Instruction
Studio: 116 South 6th Street

SCRANTON

HAROLD S. BRIGGS

PIANIST—TEACHER OF PIANO
Studio: 316 Washington Ave.

LOUIS BAKER PHILLIPS

PIANIST—TEACHER OF PIANO
Studio: 316 Washington Ave.

JOSETTE DOLPH ROBERTSON

HARPISTE
Concerts—Recitals
1214 Quincey Ave.

SCHOOL OF VIRTUOSITY

FLAVIEN VANDERVEKEN—VIOLIN
CARMEN VANDERVEKEN—PIANO—THEORY
2210 Washington Ave.

BETHLEHEM

PAULINE MICHEL

VIOLINIST
Concert—Recital—Instruction
Studio: Moravian College for Women

MARION CHASE NEUMEYER

SOPRANO
Concert—Oratorio—Recital
Art of Singing
Studio: 501 East Market St.

T. EDGAR SHIELDS

ORGANIST—CHOIRMASTER
Recitals—Instruction
Studio: Moravian College for Women

A. M. WEINGARTNER

CONDUCTOR: LEHIGH VALLEY SYMPHONY
ORCHESTRA
Bethlehem Steel Company Band
Bethlehem, Pa.

J. FRED WOLLE

ORGANIST
Bethlehem, Pa.

WILKES-BARRE

JOHN H. SHEPHERD

ORGANIST—ACCOMPANIST
Concerts—Recitals—Instruction
324 W. 84th St., New York
173 N. Main St., Wilkes-Barre, Pa.

MARION ELOISE WALLACE

PIANIST—TEACHER—ACCOMPANIST
Studio: 203 South Main St.
Wilkes-Barre, Pa.

Week of "Sings" Delights Minneapolis



A Portion of Audience Attending Community "Sing" at Fairview Park, Minneapolis. Held the Final Week in July.

MINNEAPOLIS, Minn., Aug. 4.—Real community music, with several thousands of all ages and classes participating, reached a climax in Minneapolis during the closing week of July when, on successive nights, seven "sings" were held in the neighborhood parks of the city, following a season of record-breaking crowds at Lake Harriet.

The Board of Park Commissioners, Francis A. Gross, president, has had its ear to the ground and kept abreast with the idea which finds union and strength in the common exercise of the city's privileges, in the common voicing of melodic measures of patriotic sentiment. Closely associated with the Park Board is the Civic Music League, Stanley R. Avery, president, and Rossiter's Band, John D. Rossiter, director.

It is estimated that 35,000 persons participated in the singing of old and new war songs, accompanied by Rossiter's Band, at Fairview Park, with J. Austin Williams, conductor, and Elsie Johnson, soloist; at Camden Park, with Mr. Williams again conducting and Marion Saunders, soloist; Maple Hill, Stanley R. Avery conducting, with Margaret Zeney, soloist; North Commons, Jennie Skurdalsvold, soloist, Mr. Williams conducting; Stevens Square, William MacPhail conducting, with Elsie Johnson soloist; Powderhorn Park, Harry Anderson, conductor, with Ragna Hydahl, soloist; Riverside Park, with Helen Bates Olson soloist and Mr. Anderson again conducting. The songs used at Fairview Park were "America," "Battle Hymn of the Republic," "Keep the Home Fires Burn-

ing," "Love's Old Sweet Song," "Onward, Christian Soldiers," "Over There," "The Star-Spangled Banner." The band numbers were the Overture "Morning, Noon and Night," Suppé; the waltz "Santiago," Corbin; selections from "Pinafore"; Serenade, "A Night in Venice," Lucantoni. Rossini's "Inflammatus," arranged for trombone solo, provided an additional number.

The words of the songs were printed for distribution, and participation was thus made easy and general. The Lake Harriet concerts have been given by the Minneapolis Municipal Band, under the very successful leadership of Joseph Sainton, with mass singing a frequent feature.

The long strides taken in the community singing movement during the two

This Was One of the City's Seven "Sings"

years since its introduction to Minneapolis is further noted from the fact that place is found for it on the program of many unofficial occasions. Scarcely ever is there a gathering in the city at which singing together does not take place.

While it is the Civic Music League under whose auspices the official "sings" are held, it is the foresight and liberal-handedness of the Park Commissioners that make them possible. Members of the board are: Francis A. Gross, president; William H. Bovey, vice-president; J. A. Ridgway, secretary; Joseph Allen, William A. Anderson, Porteus E. Deming, Robert E. Fischer, Leo B. Harris, David P. Jones, John T. Kean, B. L. Kingsley, A. A. McRae, Claus Mumm, Edmund J. Phelps, Thomas Van Lear, Phelps Wyman. F. L. C. B.

MacDowell Club of Canton, Ohio, Applauds Visiting Artists

CANTON, OHIO, Aug. 12.—The members of the MacDowell Club were recently entertained by a recital given by Giovanni de Bello, tenor, of New York, and the Rev. Francisco L. Clovis of St. Paul's Cathedral, Cleveland, baritone, assisted by Florence Snyder and Louise Hannon. The singers were accompanied by Edgar Bowman, organist of St. John's Catholic Church of Canton. A large audience applauded the artists' interpretation of the program, which included the quartet from "Rigoletto," the Prologue from "Pagliacci" and other well-known numbers. R. L. M.

ANN ARBOR SUMMER MUSIC

War Conditions Only Stimulate School Activities—Record Enrollment

ANN ARBOR, MICH., Aug. 12.—Notwithstanding some changes necessarily inaugurated by present conditions, the activities of the School of Music of the University of Michigan have not only held their own, but in many respects have been given a decided impetus. At the close of the regular school year in June a class of twenty-two was graduated from this department, as follows:

With Artist Diplomas—Lucy May Cannon (violin department); Lucille Minerva Colby (piano department); Helene Grieve-McMichael (piano department); Clara Lundell (piano department); Verna H. Luther (vocal department). With Normal Diplomas—Charlotte Ruth Craig (vocal department); M. Gertrude Parks (piano department); Eva Maola Skelton (piano); Katherine Inglis Smith (piano). With Public School Certificates—Hazel Louise Allman, Marguerite O. Bullen, Mary Pauline Collier, Charlotte Ruth Craig, Irene Esther Fritz, Anna Barbara Kiefel, Mabel Fern King, Jessie Ruth Kistler, Frances D. O'Hara, Jessie Elizabeth Tapert, Mildred Claire Van Amberg, Alma Marion Weber, Lois Raff Winch.

Dr. Francis W. Kelsey, president of the University Musical Society, and Dr. Albert A. Stanley, director of the School of Music, each delivered interesting addresses of an inspirational nature, urging the young musicians to utilize their musical equipment to the fullest as a credit to their art and as a service to their country. An interesting musical program was given.

The summer session of eight weeks opened July 1. The enrollment has been the best in the institution's history.

PHILADELPHIA HAS GREAT 'LIBERTY SING'

Albert N. Hoxie Directs Community Chorus at Hunting Park —March as They Sing

PHILADELPHIA, Aug. 12.—The biggest outdoor "Liberty Sing" yet held in this city—and that means anywhere in the country—was staged by Albert N. Hoxie, musical director at the Philadelphia Navy Yard, at Hunting Park last Sunday with the aid of his Liberty Chorus of more than 400 voices, the Aircraft Factory Chorus and the Marine Band from the navy yard and a group of excellent soloists.

Like most of the community "sings" held at this park last season by Mr. Hoxie, this festival was marked by a spontaneous quality that gave it the immediate stamp of popular success. The chorus and enlisted men from the navy yard left their special cars at a point nearly fifteen squares from the park and marched through the streets singing the popular songs of the trenches with a vim and precision that set the blood running quicker in the veins of thousands of spectators lining the streets.

At first in small groups and later in large numbers men and women in the streets began to join the marchers. When the crowd arrived at the park, still singing, it was an easy matter for Mr. Hoxie to gather it about the conductor's stand and then the real singing of the afternoon began.

Every Sunday there are thousands of visitors at this park and their attention was immediately attracted by the singing audience. Before the afternoon was over fully 10,000 persons had come under the influence of the "Liberty Sing" and the chorus was in a position to recruit hundreds of new members for the strenuous patriotic work which it plans for the early fall and winter months.

This chorus already has an excellent record. During the last year it has given more than a dozen performances at the navy yard for the benefit of enlisted men. In December a successful concert was given at the Academy of Music with one thousand voices and members of the Philadelphia Symphony Orchestra, for the benefit of the Children's Hospital. The chorus has been the enthusiastic background for some of the greatest "sings" ever held in this country, including the Christmas "sing" at Frankford High School, theater "sings" for enlisted men and numerous affairs in Philadelphia on the Plaza, Main Line and elsewhere.

They have also assisted Wassili Leps and his orchestra at Willow Grove this season on three occasions, including oratorio and "Liberty Sing" events. The work is to be established on a broader basis this year and will be an important factor in recruiting Liberty Loan drives and will inaugurate and participate in great "Liberty Sings," for which Philadelphia stands sponsor in the nationwide movement inaugurated under governmental régime.

"The hour has struck for a greater united effort to win the war," says the recruiting appeal of the chorus. "Music, as the world now knows and recognizes, is a great factor, and if you are a lover of this art, even though your experience is limited, come and learn what you can do to stimulate the nation to greater activity, and incidentally help the world to carry its burden. Music will do it!"

Mme. Florence FERRELL

Now booking through
THOMAS A. EDISON, Inc.
Recital Dept., Orange, N. J.
Management: Antonia Sawyer, Aeolian Hall, New York

JOHN DALEY

PIANIST—ACCOMPANIST

Specializing in Coaching
Studio, 581 W. 161st St., N. Y. Tel. Audubon 50

Mme. Schumann-Heink's hint on vocal study

"I consider the Victor Records mirrors of the human voice, and the best vocal instructors of the day. They reproduce the art of the singer so accurately that no point of beauty and no fault escapes detection. What a wonderful study they are for gifted students, and how welcome they must be to artists in enabling them to enhance the good and to avoid the bad."

ERNESTINE SCHUMANN-HEINK.

Victrola Red Seal Records

give you the actual voices of Caruso, Alda, Bori, Braslau, Calve, Culp, de Gogorza, De Luca, Eames, Farrar, Galli-Curci, Garrison, Gluck, Hamlin, Homer, Journet, Martinelli, McCormack, Melba, Michailowa, Patti, Ruffo, Schumann-Heink, Scotti Tetrassini, Whitehill, Williams and Witherspoon, all of whom make records exclusively for the Victor.

Any Victor dealer will gladly play these famous records for you and demonstrate the Victrola.

Write for the Victor Record catalog, with photographs of the world's greatest artists.

Victor Talking Machine Co., Camden, N. J.
Berliner Gramophone Co., Montreal, Canadian Distributors.

Important Notice—Victor Records and Victor Machines are scientifically coordinated and synchronized in the processes of manufacture, and their use, one with the other, is absolutely essential to a perfect reproduction.

CAROLINA

LAZZARI

LEADING CONTRALTO

CHICAGO OPERA ASSOCIATION

Management: CHARLES L. WAGNER
D. F. McSweeney, Associate Manager
511 Fifth Avenue, New York

"Camera!" Shouts Director as Caruso Enacts "Canio"

And Douglas Fairbanks's Newest Rival Sings in Half-Voice as a Gaily Bedecked "Audience" Aristocratically Fans Itself in the Manhattan Opera House—What Happened as "My Cousin Caruso" Was Being Translated Into the Celluloid Films

By CLARE PEELER

THE "audience" for Caruso's opera scenes in his very first moving picture, a group of observers ranging in age from three to fourteen, inclusive, four or five impressive-looking limousines and two or three perspiring policemen were blocking up the stage entrance to the Manhattan Opera House when I added myself modestly to the aggregation on a certain warm Friday morning. Had I wanted to elope with any of the scenery, it would have been mine for the taking. Everybody was entirely too busy finding out where to go and what to do when he or she got there, to bother about any undersized, overheated scribe. That is, everybody was, except the courteous director, who was presently discovered not far from the standees' rail, in animated conversation with three people at once in different parts of the house, keeping meantime a casual eye on the activities of two cameras in the aisles, two overhead in the gallery, and one or two in the boxes.

He took time, however, to offer the house, metaphorically speaking, to the representative of MUSICAL AMERICA, who presently found herself the sole occupant of a proscenium box, whereof the outlook was excellent, not only on the "audience" perspiring in full evening dress in the parquet, but on the Metropolitan chorus in Italian costume on the stage, disporting themselves more or less joyously in front of an ancient set of "Pagliacci" scenery.

"Who placed these people, for God's sake?" somebody remarked forcibly, apparently over my left shoulder, and a shirt-sleeved gentleman, looking guilty, hastily removed himself from the possible sphere of action of one of the nearby cameras. Meantime, forty-seven varieties of Italian and French dialect resounded from the stage while fifty-seven kinds of good American vivified the parquet. It was friendly, the atmosphere. An empty ginger ale bottle on the floor of my box gave that charming home-touch without which all our local color is nothing worth. The audience fanned hard, to keep the greasepaint from dropping down on its evening clothes, in many cases gorgeous to behold, and took in its surroundings with deep interest. Several Beaux Brummel disposed handkerchiefs gracefully inside of their stiff white collars. Everybody broiled, but cheerfully.

"All by yourself?" one white-haired, white-moustached, white-vested pillar of society for that morning only, called cheerfully over to the scribe, who smiled non-committally and wrote down in her notebook a bitter retort to the effect that of course she wasn't; she was in the middle of a mob of Western cowboys, and couldn't he see it? Which mysterious performance so frightfully impressed the too-inquisitive pillar, however, that it effectually ended the inquisition.

"Anybody outside of this rope is outside of the picture, see!" somebody called down the aisle, and the audience resorted itself so as to be included in a line made by two ropes held fanwise by four men, the handle of the "fan" toward the back of the house. A flood of French breaking out at this minute between the first and second cornetist was dammed by murmured "Ecco's," "Voila's" and "Look who's here's." For Caruso was strolling unobtrusively on to the stage in his *Canio* costume, hands behind him, ghastly in the thickest, whitest, heaviest layer of makeup that apparently any human countenance ever wore, but cheerful as always.

On with the Play

And now things really begin. Pretty *Nedda* greets the tenor effusively; to the audience he waves a cheerful, inclusive

greeting, and then renews his acquaintance with the chorus, who cluster about him as worshipfully as they dare. Some of the women even fan him surreptitiously. With a small girl of four or five, he immediately starts a game of play, pretending to beat her with a roll of paper. The child laughs, dodges, runs away, then feminine-like, comes back for more of the same.

A piano is being hoisted over the footlights into the parquet. In three languages and four dialects the process continues, and when the twelve men principally engaged land it in the haven where it should be, the audience promptly give it a hand of applause.

"Say, can I have the floor swept now?" the assistant director pathetically implores of someone in general. His passion for cleanliness seems a bit out of place just then, somehow, but it is conceded to, and the floor painstakingly swept all the way from the footlights back to the camera. Now the orchestra of ten or so gathers itself together, and the chorus strike their "Here he comes" attitude.

Caruso saunters forward, drops a curtsey, and for his own amusement, apparently, sings a few bars in half voice, then saunters out of sight back. Again the orchestra plays a note or two. That orchestra is a fearsome thing. Only the specially trained could sing to it; but presently they do, with the "Here he comes!" gestures. This time the donkey heaves into sight with its familiar freight. Caruso is beating the drum; *Nedda* smiling in front of him, *Tonio* leading the procession. In half-voice the tenor sings his "Wondrous Performance" and the two audiences applaud until they draw the genial director's, "Ladies and gentlemen, not quite so loud!"

Comes a pause in the day's occupation. "Go back!" somebody shouts. "Go back!" cheerfully echoes Caruso, and everybody does.

Meantime, a long dark man has drifted into my box, as one might say, "without asking, whither hurried, whence?" His first remark is whether I know that Lucy has just signed up with the Paramount. It makes me think of the French exercise books: "Have you seen the green goggles of my uncle?" "No, but I have worn the petticoat of your aunt." For I come back at him with the statement that Geraldine bumped her head awfully yesterday. This inspires my friend to reminiscence, mostly of a personal character, and including the statement that he could play leads all right to these people; but will he get the chance? No, he knows darn well he won't. I intimate that jealousy is as cruel as the grave, and he goes back to his alleged work, refreshed and strengthened.

Meantime, he has left with me the information that Caruso's *Canio* costume is that pale tan color, because white would photograph too white; also that the audience is seated fan-wise because the rays of light from the camera go like that. Which seems reasonable.

Camera!

There is a call now of "All right! Camera!" Caruso and his contingent come on again, and it's all done over. The tenor then straightens out *Tonio's* hair, and mops his brow for him. Still that produces nothing exciting; so he lapses into an attitude of dreamy resignation, with hands folded across his—well, his hands folded.

Evidently, all that has happened before has been but merry play. For now the director, armed with a megaphone, comes on to the stage. Two more cameras follow in his train. Meantime, the great tenor, having nothing else on hand, plants a chaste salute on the brow of the

donkey. The chorus all follow his example and then they all return to what they were not doing before, happy and rested. Not satisfied with which success, Caruso next interests himself in the details of stage management. Carefully he drapes *Tonio* around the neck of the donkey. The donkey is very tiny, *Tonio* very big, and the result is sufficiently funny to satisfy even a great tenor with a sense of humor.

Elsewhere all is gloom. There is on this stage no prompt-box, apparently, as the film-director, who has an eye for detail, discovers with agony.

"Whassa prompt-box?" demands his assistant.

"All right," on being explained to. "I've seen opera lotsa times, and I never looked at the prompt-box. They won't know the difference."

"My God, I hope not!" feelingly observes the manager. "Camera!"

This time, the same action is soundless. Caruso pantomimes madly for about thirty seconds, and all is over.

A minute "dresser" fully equipped, has been hovering at Caruso's elbow ever since his entrance. So also has a very tall, thin young man. The singer beckons this entourage to him; one brings a mirror; the other an enormous powder-puff. The tenor removes about half a pint of perspiration that has been making his face look more or less like the Japanese flag; then makes himself up all over again. He lets out a cadenza or two just to show there is no ill feeling, straightens *Nedda's* hat for her, and with a beaming smile, faces another shout of "Camera!" He may have made more telling melodies than to-day, but never has he made more effective facial gestures. The comedy in the man is surely to the fore this morning.

All Ready for the Last Act!

"Now, ladies and gentlemen, let's get ready for the last act, shall we?" suggests the director, as one who implores a favor of your grace. Here is a man who has destroyed all my illusions as to the "Terrible-tempered Mr. Bang" type of film-director. He is so hoarse by this time that, even with the megaphone he can only be heard two feet away, and the mercury is romping gladly around in the hundreds, but his good-nature is perfectly unimpaired by either fact. He talks French and English interchangeably sometimes both at once, but always politely. "Boys, I just hate to give you so much darn trouble," he says once to a convulsed group of stagehands.

Meantime, the star performer is sitting in a wooden chair in the middle of the stage, mirror in hand, giving his hair that look of "desperation" that the last act requires of it. That done, the chorus group themselves in the "audience" posture before him, and while he eats pears out of a paperbagful brought him by the thin young man, the tenor addresses them facetiously from time to time. His whole attitude is that of the teacher confronting the Sunday school class, but if the giggles that emanate from his hearers are to be at all a criterion, Sunday school never was like this.

Now *Nedda* appears in the miniature theater, dainty in her white and green frock, with its pink roses, and Caruso promptly deserts his class, to take to stage-managing. Armed with a huge stiletto, which he flourishes recklessly, he has a lovely time; grouping them all perfectly, however, in a few minutes. *Tonio's* gala costume completes the demoralization of the chorus, but a word from Caruso, who is in earnest now, stops all that. "Now!" he calls out.

Again, "Camera!"

Nedda is stabbed. Rushes forward *Silvio*. A lunge from Caruso, and about 170 pounds of lover decorate the stage floor. Everybody giggles, including the flinty-hearted murderer. But the cry of "Camera!" comes this time to stop mirth. The orchestra plays the opening bars. Again the stabbing of the woman; the rush forward of the man to meet his death, and the frozen horror of Caruso's face is almost too realistic. Next minute, he is calmly powdering again, to prepare for another picture, this time a tableau.

Silvio carefully lies down to "play dead," then comes to life again to look for the knife with which he has been killed and put it in its proper place on the floor. "All hold still, if you please!" Everybody registers horror and dismay. Caruso's look of agonized remorse once more contorts his features with its drawn

misery; and that's over. Then comes a group of *Canio*, *Nedda*, *Silvio*, *Tonio*, the dresser holding the mirror toward the tenor; a chorus of "Hold still; un movement; all right, shoot!" and—

"That finishes the chorus," says the director, "but not the principals. Keep your seats, please, ladies and gentlemen of the audience!"

The stage is empty now. Caruso, "made up" yet again (did anybody ever do it so fast before?) is now happily scuffling the heels off his pumps on the stage floor as he promenades up and down, hands behind him. This proceeding appears to afford him infinite relief from the boredom of delay, especially when he recognizes some friends who have just joined the audience.

"All right. Camera!" The music gives him his cue. He staggers across the stage and in half-voice sings for us the "Ridi, Pagliacci." There is no amusement on the faces of the audience now. Never did the great tenor hold the horse shoe more spellbound. With the extraordinary power that this man has of throwing himself into the moment's mood, whether of fooling or of agony, he gives the song wonderfully. A flood of French from the director, to the effect that the tenor will now be so intensely kind as to go through the motions of taking a curtain call; a nod from him; some more things done to his complexion, and then—

"Applaud, everybody! Please remember to applaud!" moans the manager through his megaphone. As if they could forget it! And Caruso bows, seriously, gravely, wearily, again and again. "Could you stand for an encore?" the director implores.

The tenor intimates that the true artist can stand for any amount of encores, even with the perspiration dropping on his ruff.

"All right then. Applause! Camera!" and this time the Caruso waves that gay wave of his that the Metropolitan audiences so often see, then retires to the steps of the little theater for a cigarette.

Then a curious thing. The makeup on again, the cigarette hastily discarded, the "Ridi" song is pantomimed. Anything more comically, ghastly impressive can hardly be imagined than the great singer, dead white as to face, dead silent as to voice, mouthing madly before the camera, amid the dead silence of the spectators.

The Audience Arrives

And now the genial director turns his attention to the sham audience in the parquet. They are sorted out carefully. Here, two; there, three; four here; the rest to the back of the house for the scene of "the audience arriving."

"You with the light blue, young lady, please come to the front row!"

Light blue advances, with the look of one who sees in her mind's eye Mary Pickford relegated to oblivion, and Theda Bara teaching school. Correspondingly, gloom effaces the girl who, being without a wedding garment (in other words, in street costume) is sent to the back, out of the picture. A gorgeous being in an opera frock such as never was seen on sea or land, with a fur decoration that one would think must surely to-day send her to Bellevue, advances, beaming with smiles. Bona fide Metropolitan Opera House programs are distributed, after the ladies have been carefully seated by their cavaliers (and pictured so doing). The girl with the fur is brought even further front, first, so is an exquisite little being in the daintiest of frocks, who, alas for her ensemble impression! is vigorously chewing gum.

"I have no objection, ladies and gentlemen," says the director, mildly, "to the ladies fanning in moderation, but I do object to the gentlemen fanning themselves with the programs. It isn't done. Now, altogether, ladies and gentlemen, all talking and looking at your programs. Talk! Talk!! Talk!!!"

Caruso on the stage beams reassuringly on his friends.

"Now, all looking at the stage during the great song of Mr. Caruso." (Everybody looks at Caruso, who is placidly smoking by this time). "Don't fan too much. Everybody with a delighted face, if you please!"

"Now everybody, with a delighted face, gets up to go out." (He is quite too busy to see how funny that is!) "We have enjoyed the opera so much. All applauding. Keep it up, please. Now, we all go out. Thank you so much, ladies and gentlemen."

La Commedia e finita!

MME. ELVIRA

LEVERONI

Contralto

Formerly of Boston, and Covent Garden Opera Cos.
Address: 120 Beylston St., Room 1011, BOSTON

Mme. MARIE DELANO

Teacher of Tone Production—Mental Diction

Residence: 232 Bay State Road

BOSTON

(Guest Recitals)

Studio: 312 Pierce Building

HELEN ALLEN HUNT

CONTRALTO SOLOIST AND TEACHER

Studio: 509 Pierce Bldg., Boston, Mass.

MARIA CLAESSENS

Mezzo Soprano

With Chicago Opera Co. 2nd Season

Formerly Metropolitan and Boston Opera Companies

AVAILABLE FOR CONCERTS and RECITALS

Personal Address: MEDWAY, MASS., R. F. D.

LOUIS SIEGEL GOES UNDER DIRECTION OF USERA AND COMPANY



Louis Siegel, the American Violinist

Louis Siegel, the young violinist, has lately come under the management of Usera & Company, managers of Pablo Casals. Laurence Lambert of the Ellison-White Musical Bureau, has taken Mr. Siegel for the West and Canada, and has already booked several dates on the Coast for him.

Louis Siegel was known as the "wonder child" at the Conservatory of Liège, for at twelve years of age he won the gold medal in open competition, the first American ever to capture it. Ysaye journeyed to the school especially to hear him, and he became Ysaye's pupil after he left the Conservatory. Ysaye is said to have considered him his finest pupil and even directed the orchestra at Mr. Siegel's début in both Berlin and Brussels. During that year he traveled over 50,000 miles, playing in Germany, France, Belgium, Italy and the Scandinavian countries. So great was his success that he was invited to play at Court before the present King and Queen of Belgium.

During Louis Siegel's last years in Europe he lived, studied and played much of the time with Leopold Godowsky. Godowsky has taken an almost paternal interest in him and during Mr. Siegel's first year in America he played with the noted pianist at a Biltmore musicale.

Owing to the war, Mr. Siegel came back to America sooner than he had intended. But shortly after this, Pablo Casals invited him to return to Spain with him, and Mr. Siegel went, considering it the greatest opportunity of his life. Though his future here in America was full of promise, he felt that months spent under the musical influence of Casals were something that would mean so much in his development that he could not afford to give it up at any cost.

"Casals is the greatest living musician," he says, "and in his home I learned more of music, music in the very essence, than I could have learned in a thousand years of patient study."

Yvonne de Tréville Sings for Soldiers on Governor's Island

On her return to New York after a brief vacation, Yvonne de Tréville resumed her patriotic work. The artist, at Governor's Island on Wednesday evening, sang for the benefit of the enlisted men there. The singer was accompanied at the piano by Fay Foster, the composer of the song, "The Americans Come," sung by Miss de Tréville.

Other program numbers comprised groups of Italian and French operatic airs, which the men seemed to enjoy fully as much as the supposedly "popular" English ballads.

Blanch Consolvo Evokes Admiration in Recital

HIGHLAND PARK, ILL., Aug. 10.—Blanch Consolvo, contralto, was heard in

recital in the Moraine Auditorium last Friday afternoon. Among her selections were the difficult "Adieu Forêts" aria from Tchaikovsky's "Jeanne d'Arc" and an old Yiddish song, "Eili, Eili," arranged by Kurt Schindler, and the "Habañera" and "Seguidilla" from "Carmen," which she sang with warmth and opulent tone. She gave splendid interpretation to the different compositions. Miss Consolvo is coaching with Richard Hageman in Glencoe.

M. A. M.

CONCERT ON BOSTON COMMON

Gallo's Band, with Novel Instrumental Make-Up, Wins Favor

BOSTON, Aug. 12.—The Sunday band concert on the Boston Common this week was given by Gallo's Band. The conductor was Stanislaw Gallo, who has charge of the instruction in military music at the New England Conservatory and is an authority on everything pertaining to the brass band, or, as he prefers to call it, the wind orchestra. Mr. Gallo has his own ideas about the make-up of the wind orchestra, favoring a larger proportion of reed instruments than has been the custom in this country. Using a large number of clarinets, which take the place of the strings in the symphony orchestra, he then employs a full choir of saxophones to represent the symphonic wood-wind section. The large number of reeds, which by their numerical strength are not obliged to force their tone, gives unusual richness and solidity to the ensemble. The band yesterday was made up as far as possible according to these ideas, and it is hoped that we will be given more opportunities to hear the interesting and satisfactory effects which Mr. Gallo can produce through his instrumentation.

Mr. Gallo's skill and experience in scoring for the wind orchestra will soon be accessible to students of this art, for, in addition to teaching at the Conservatory, he is completing what will be a very valuable and much needed book on the subject. Among the unique features of this book are tables showing at a glance all the trills likely to be desired by composers for band instruments, and whether they are easy, difficult or impossible.

C. R.

HEAR ARGENTINE PIANIST

Corinna de Lima Reveals Gifts in Buenos Aires Recital

BUENOS AIRES, ARGENTINA, July 15.—Corinna H. de Lima, one of the most talented of the Argentine women pianists, gave a recital at the Salon Theater lately, in which she showed great talent. Her hands are unusually relaxed for this country, where a stiff finger-stroke is so prevalent, and her touch is good. The program included Beethoven's Sonata, Op. 27, No. 2; some short pieces of Schumann and Chopin; two of her own compositions, one by Drangosch, a native composer of moderate worth; a Grieg number and the Liszt Rhapsody, No. 6. Especially good was her interpretation of the "Waltz Brillante" of Chopin and the Rhapsody.

Señora de Lima had her early training in Buenos Aires and later came to New York, where she studied from 1906 to 1909 with Carl Lachmund. She then returned to the Argentine, where she has demonstrated by many successful recitals that she has profited greatly by her New York training. The pianist intends returning shortly to New York, where she hopes both to give recitals and to pursue her studies with one of New York's noted teachers.

D. S.

Princess Mary of England Becoming Accomplished Musician

The only daughter of King George and Queen Mary of England, the young Princess Mary, has decided musical tastes. She is already a pianist of some accomplishment, and under her teacher, Mme. Hutchinson, is cultivating a pretty voice that gives promise of much development. In connection with her music the Princess is studying Italian.

Guiomar Novaes Writing a Brazilian Rhapsody

Guiomar Novaes, the Brazilian pianist, is writing a Rhapsody of Brazilian music, of which she has herself said, in discussing her native country's product as a whole, that "it is not generally so rhythmic as some other folk music, but more melancholy."

St. Louis Men Raising Missouri Home Guard's Musical Standard



ARTHUR J. GAINES, manager of the St. Louis Symphony Orchestra, and Herbert W. Cost, St. Louis representative of MUSICAL AMERICA, have both been members of the Missouri Home Guard for the past year. Both are very enthusiastic about the camp work. Sergeant Cost has devoted much of his

time to training the First Regiment in singing and has achieved some excellent results in that line. As a part of its excellent equipment the regiment has a fine band of thirty-five pieces.

The picture shows Mr. Gaines (left) and Sergeant Cost at Camp Dwight Felley, Jr., outside of St. Louis, where the men were encamped for a week.

Mme. Sylva and André Polah Score Success at Washington Benefit

Marguerite Sylva, the prima donna, and André Polah, the Belgian violinist, scored an unusual success at a recent concert in Washington for the Roumanian Relief Fund for the Benefit of War Orphans. The two noted artists were assisted by Paul Bleyden, tenor, and Lieut. Vasile Stoica, baritone, attached to the Rumanian Legation.

Mme. Sylva sang a well chosen program with much charm and André Polah, who is a favorite in Washington, and who has lately been coaching with the American teacher, Theodore Spiering, again delighted his auditors with his playing of the Schubert-Wilhelmj "Ave Maria," the Schumann-Kreisler "Romance," Vieuxtemps's "Sérénade," Sarasate's "Spanish Dance" and, in response to a general demand, an encore.

Greta Torpadie Applauded at Bar Harbor, Me.

At the open-air performance of "In the Pasha's Garden," by Mary Kellogg, given outside the Building of Fine Arts at Bar Harbor, Me., on the afternoon of

Aug. 3, a unique feature was the singing of Greta Torpadie, the soprano, who took the part of *Najila*, the singing slave. She was accompanied in her songs on the harp by Djina Ostrowska, of the Detroit Symphony Orchestra, and both artists won spontaneous applause from the large audience.

Viola Cole Married

CHICAGO, Aug. 8.—Viola Cole, a well-known pianist of this city, was married yesterday at St. Mary's Church to F. Emile Audet, a lawyer of Montreal. During the musical service preceding the ceremony, Edouard Dufresne, baritone, and Charles La Gourgue, clarinetist, appeared as soloists. Mr. La Gourgue playing one of his own compositions. Mr. and Mrs. Audet will make their home in Montreal and after a honeymoon trip will travel to that city by boat from Detroit.

E. C. M.

LA CROSSE, WIS.—Harry Packman and advanced students of his organ class gave a recital at Christ Church, July 31. Alvin Bartz, Miss Ortwein, Mr. Blystad, Miss Dixon, Miss Rippe, Miss Keyes and Mr. Packman took part.

A Tribute to the Artistry of

MABEL BEDDOE

from DR. A. S. VOGT

Musical Director of

Toronto Conservatory of Music

Toronto, Canada

"To Whomsoever this may concern:

"I have had much pleasure in hearing Miss Mabel Beddoe sing a representative selection of vocal compositions and was much impressed with the excellent resonant quality of her voice and the fine artistic character of her interpretation. Miss Beddoe's selections cover a wide range of song repertory. Whether in concert or recital work, or in oratorio, I feel confident that she would meet all the requirements of any desirous of engaging artists to give concerts or recitals."

Management: Annie Friedberg
1425 Broadway, New York



TAMAKI MIURA
JAPANESE PRIMA DONNA SOPRANO

Available for Concerts 1918-19
Sparks M. Berry, Manager
Los Angeles, Calif.
Associate Manager: A. Bagaroz
1495 Broadway, New York



NORFOLK, CONN.—Richard Curtis, the violinist, who has been playing at the Congregational Church, has left his home to enter the Naval Reserve.

WASHINGTON, D. C.—An artistic organ recital was given recently in Caldwell Hall of the Catholic University by Milton Boyce as a part of the closing exercises of the Summer School of that institution.

ZANESVILLE, OHIO.—The Old Seventh Regiment and Armco Bands are giving Sunday afternoon concerts as provided by the John Hoge fund, which makes possible regular municipal concerts for Zanesville in the city parks.

PITTSFIELD, MASS.—Gertrude Watson and the Onota Quartet, of which she is leader, gave a concert in Dublin, N. H., on Aug. 5 for the Red Cross. A recent concert by the same organization at Onteora netted \$300 for the Red Cross.

NEW LONDON, CONN.—Hans Kronold, cellist, gave a concert at the Oswegatchie Casino, on Aug. 8. He was assisted by Georgianna Fales, a young contralto, who has gained a reputation for her voice and personality.

BOSTON.—Ethel Rea, soprano, and Maximilian Pilzer, the violinist, have been giving concerts for the soldiers at the camps throughout the Northwestern Department of the Y. M. C. A. entertainment service. Their last concert was at Newport.

NEW LEXINGTON, O.—The Music Study Club had an interesting meeting recently, at which the program was presented by Laura and Julia Braddock, Anna Strosnider, Mrs. T. D. Price, Mrs. Edgar Hammond, Mrs. Charles Kessler and Mildred Wheatcraft.

WASHINGTON, D. C.—Mrs. Frank Byram, pianist, and Mrs. Ruby Potter, soprano, entertained the soldiers of Fort Myer recently in a well-arranged program. The troops assisted in the entertainment by joining with spirit in all the camp and home songs.

CHARLES CITY, IOWA.—Prof. L. E. Welles and Harriet Case, instructors of voice in the State Teachers' College at Cedar Falls, have left for Lockport, N. Y., where they have a part on the program of the convention of American voice teachers and composers.

BRIDGEPORT, CONN.—Mae Seeley, a well-known piano teacher of this city, was married on Aug. 3 to C. M. Frost. After a wedding trip through Massachusetts and New Hampshire the couple will return to this city. Mrs. Frost will continue her piano instruction.

DETROIT, MICH.—Charles Frederic Morse of the Detroit Institute of Musical Art, is spending the summer at Cricket Sound, Peterboro, N. H. Newton J. Corey, prominent Detroit organist, is spending the month of August at Mackinac and other Northern resorts.

TACOMA, WASH.—Excerpts from Grieg's "Peer Gynt" Suite formed the second part of a recent summer recital program presented by pupils of B. F. Welty at his studios. Numbers were played by Mildred Frudenberg, Enola McIntyre, Orpha Moser and Mrs. Walter McHenry.

WASHINGTON, D. C.—A concert of Washington artists was given recently at White Marsh, Md., by Frank Dougherty, bass; Thomas Cantwell, tenor; Mary Helen Howe, soprano; Glenn W. Ashley, tenor and accompanist; Willard Howe, reader, and a quartet of violinists consisting of Burnadette Shehan, Nora Shehan, Mildred Garner and Cecelia O'Leary, with Lauretto O'Leary at the piano.

PINE ORCHARD, CONN.—Mrs. Norman V. Donaldson and Bruce T. Simonds, who are giving a series of concerts for the Red Cross during the summer months, recently gave a concert at the Pine Orchard Country Club. The program included a varied selection of piano and violin works.

BRATTLEBORO, VT.—For the benefit of the local branch of the Red Cross in Townshend, a musicale was given on Aug. 5. Those who participated were Mrs. A. J. Koehler of Brooklyn, N. Y.; Esther Dale, Alice Dale and Margaret Mills of Townshend and Frederick G. Bosworth, also of Brooklyn.

BURLINGTON, VT.—The celebration in honor of Bastille Day, July 14, was made the occasion for another big community "sing," under the direction of Edward Beaupré. "Rule Britannia," "God Save the King," "America" and "The Star-Spangled Banner" were sung by a gathering of several hundred persons.

WASHINGTON, D. C.—Announcement is made that S. M. Fabian, a charter faculty member of Washington College of Music and for several years the president of that institution, has severed his connection with Washington College of Music to direct the piano department of the Seminary at Warrenton, Va.

CHARLES CITY, IOWA.—The college symphony orchestra of the State Teachers' College gave a concert in the auditorium at Cedar Falls, Aug. 2. The director of the orchestra is Barzille W. Merrill. Nina Fairbanks, instructor of music at Margaret College, Versailles, Ky., is spending the summer vacation at her home here.

ATLANTA, GA.—Sergeant Homer P. Whitford, bandleader of the First Rifle Brigade, Camp Gordon, has been engaged as organist and musical director at the North Avenue Presbyterian Church. Sergeant Whitford is a Fellow of the American Guild of Organists, and filled an important position in Scranton, Pa., before enlisting in the service.

WASHINGTON, D. C.—Among local musicians who have appeared at various camps recently are Mrs. Winfield Scott Clime, soprano; James K. Young, tenor; George O'Connor, interpreter of plantation songs; Mrs. Clarence B. Rheem; Matt Hort, pianist; Mary Helen Howe, soprano; Sergeant Trompe, tenor, and the National Quartet, consisting of Elizabeth Maxwell, Lillian Chenoweth, W. E. Braithwaite and Harry M. Forker, with Mrs. Parrish at the piano.

ZANESVILLE, OHIO.—The West Side Chautauqua concerts drew a record audience at a recent date when the Rev. Frank W. Gorman was presented in vocal numbers. Douglas Hetzler gave splendid violin solos and Helene Turner, soprano, a Fery Lulek graduate of the Cincinnati Conservatory, scored in vocal numbers. Katherine Bauman Geis presided at the piano for all the "sings." Violet Hayworth and Harriet Rusk acted as accompanists.

WASHINGTON, D. C.—Through enlistment and the draft, inroads have been made in local musical circles which will necessitate many changes in choirs, schools and organizations. Among those who are now in the service are George Wilson, pianist; Claude Robeson, organist; R. Mills Silby, organist and choir director, who has entered the British forces; Edward Donovan, pianist and organist; Paul Hines, tenor; H. Tudor Morsell, tenor; Walter Sorrell, tenor; Jouis Thompson, tenor; James K. Young, tenor; Theodore Howard, bass; D. Austin Howard, tenor; Robert Burnes Boyd, baritone; Frank W. Haneke, tenor, and Walter W. Wooden, tenor.

DETROIT, MICH.—On Friday evening, Aug. 2, Mr. and Mrs. Boris L. Ganapol entertained about seventy-five of their friends at a musicale presenting Jan Chiapusso, pianist. Mr. Chiapusso displayed admirable technique and a rich tone in the following program: Toccata, D Minor, Bach-Chiapusso; "Pastorale," Corelli-Godowsky; "Paganini Variations," Brahms; Three Etudes, Nocturne in F and "Ballade" in A Flat, Chopin; F Minor Etude and "Wilde Jagd," Liszt.

LOS ANGELES, CAL.—The Dominant Club has elected the following list of officers for the ensuing year: President, Estelle Heartt Dreyfus; vice-president, Carolyn A. Alchin; recording secretary, Bertha Wilbur; financial secretary, Carrie B. Conger; treasurer, Myrtle Decker Abbott; membership committee, Gertrude Ross, Jennie Winston and Clara E. Bosbyshell; program committee, Mrs. Hennion Robinson, Ida M. Selby and Grace James; social chairman, Mrs. Robert Wankowski.

BRANSFORD, CONN.—Pupils of May Devlin gave a piano recital on Aug. 6. The assisting artists were Elizabeth O'Brien, soprano, of Stamford; Loretta Cannon Yates, soprano, of New York. The pupils heard were Molly Abeshouse, Cornelius Driscoll, Rebecca Presser, Philip Kirby, Ida Pincus, Thomas O'Connell, Sadie Abeshouse, Gladys Gell, Margaret Blake, Anna Toole, Francis McGowan, Helen Fisk, Marion McKeon, Bessie Russian, Anna Williams and Katherine Fitzgerald.

BURLINGTON, VT.—Members of the summer school of music at the University of Vermont, under the direction of Prof. John W. Nichols of New York, recently gave a concert to the 310th Cavalry, Fort Ethan Allen. Appearing on the program were Marcella Wheeler, Mrs. John W. Nichols, Dorothy Lawrence,

Amy Dean Cram and Mr. Nichols. "Creatures of Impulse," the operetta given some time ago by the University of Vermont summer school of music and dramatic club, was repeated for the benefit of the men in the university mechanical school.

WASHINGTON, D. C.—Mary Helen Howe, coloratura soprano, inaugurated a series of musical evenings at the Women's Service Club, whose chief aim is to house and look after the comforts of the young women coming to Washington for Government service. Miss Howe opened the program with the hymns of the Allies in native languages, and was also heard in groups of ballads and operatic selections, in which her gifts were advantageously displayed. Miss Howe was assisted by Loretta Sullivan, soprano; Vera Ellett, accompanist; the Misses Garner in violin and piano duets; Katharine Matthews, pianist, and Willard Howe, reader.

URBANA, ILL.—During the last month the University of Illinois has been the scene of much musical activity. The last of three organ programs given by J. Lawrence Erb at the auditorium marked his hundred and twenty-fifth organ recital. Several American works never heard here before were given on the programs. Two faculty recitals were given by the School of Music and at these Edna Treat, pianist; Olga E. Leaman, soprano, and E. Earle Swinney, baritone, were the soloists. Mr. Erb also assisted the faculty in a complimentary recital for the Illinois State Veterinary Medical Association. A patriotic meeting was also one of the month's features, at which President Edmund James presided. Mr. Erb, Mr. Swinney and Miss Treat were again the soloists, with Francis W. Shepardson, Major Charles E. Cotton and Dean David Kinley giving addresses.

"Key of B Flat Takes Our Anthem Beyond Troops' Vocal Range"

U. S. Army Song Leader Makes Warm Plea for A Flat as Official Key of "Star Spangled Banner" — "Consider Our Soldiers First" — Calls Key of B Flat a Menace

By GEOFFREY O'HARA

[Editor's Note: "Musical America's" Open Forum, in this issue, contains several letters whose writers take the same position as does Mr. O'Hara regarding the key of our anthem.]

IT has been very gratifying to me to receive endorsements from all over the country of my A Flat "Star-Spangled Banner" letter in your valuable columns. The climax came when the best-known bandmaster in the world added his name to my list of correspondents.

They find, as I always have, that the soldiers like it in A Flat because they can sing it in that key without any of the vocal distress or even complete collapse (which has happened when sung in B Flat).

I take it that we should consider the soldiers our representatives in Europe, first. The great and glorious movement for a "singing army" has made its impression in France and England. We are awaited with expectancy, and our national reputation as an army of singers is at stake.

Upon more than one occasion of importance our boys in Europe have "fallen down" in the rendition of their National Anthem. The high notes have failed to materialize, and that "last long note" accompanying the significant words "the land of the free" has faded away into a pitiable and disgraceful silence.

What is the difficulty? The key in which it is being played. Is it possible that this is all the difficulty? Yes, most positively yes.

All that is necessary to correct the entire trouble is to play it in A Flat.

So-called authorities have said time and time again that our National Anthem is unsingable. Might I say I think that this sweeping statement, so often accepted by us all, is one of the most colossal impositions ever perpetrated upon a nation, and we should set about at once to cut such an unmusical cancer out of our national fabric by the roots once and for all.

Band arrangements, I believe, are almost exclusively printed in B Flat, an impossible key for soldiers. It is said that it is easier to play in B Flat. This is a costly sacrifice: making the singing of the anthem vocally, scientifically and practically impossible so as to accommodate the acoustical whims of band instruments!

This key of B Flat is a menace, a destroyer of our cause, a veritable calamity. But, we are not too late to correct it, now.

Sousa's Band Plays "March King's" Works at Canton, Ohio

CANTON, OHIO, Aug. 5.—John Philip Sousa, on leave of absence from war duties till September, directed his famous concert band here on Monday night to a well filled house, despite the fact that it was one of the hottest nights ever recorded in Canton. The returns were given to the Red Cross. The band was assisted by two vocalists, Ruby Helder, contralto, and Marjorie Moody, soprano. Many of Sousa's own compositions were on the program; especially interesting was his set of character studies, "Dwellers in the Western World" ("The Red, White and Black Man"), and a new march, "Saber and Spurs." A humorous on "Over There" was also of interest, being interpolated with a passage from the "Marseillaise."

R. L. M.

Wadler to Play Many Native Works at Concert with Caruso

A program made up largely of American works will be given by Mayo Wadler, the noted violinist, at the Red Cross concert with Caruso in Saratoga Springs, Aug. 17. A Burleigh group, Juon's "Swedish Airs," Cottenet's "Meditation" and other works will comprise his offerings. His program is in accordance with Mr. Wadler's expressed aim to feature American works for the violin.

SINGERS DEVELOPED FOR THE STAGE

ROBERT AUGUSTINE
151 West 75th Street, New York
Phone Schuyler 3823

Second Woman Army Song Leader Discusses Her Work

Josephine McClure, Los Angeles Music Teacher, Would Dispel Troops' Lonesomeness—How She Began Her Task

LOS ANGELES, CAL., Aug. 5.—Again one may say, "Shades of Jane Austen." This time not about a woman who is the only song leader in the U. S. Army, but one who is content to rank as second, the first having been appointed in Texas quite a while ago. This second leader is Josephine Brown McClure, a music teacher of Los Angeles and Long Beach. Having seen her lead a chorus of soldiers with all the vim and freedom of an old band leader, the writer asked her how she came to be doing this work.

It seems that she visited Fort MacArthur (at the edge of the San Pedro, the waterfront of Los Angeles), and found a great number of homesick fellows in quarantine. Fort MacArthur is on an isolated bluff, miles from a dance or a picture show.

"I found the boys having lonesome hours after the days work was done, and little chance of entertainment," said Mrs. McClure. "Knowing how the soldiers and sailors are cheered by singing I offered to do my bit in the way of leading them. This was early last spring, and the work has been growing in results and fascination ever since."

"It was my first attempt at that kind of music. I had to drop all my study done in Los Angeles, Milan and Paris, and go at it straight from the shoulder and give the 'boys' what they like. We have gotten along together first rate."

"When Arthur Nevin was here last Spring he visited the fort with me and was kind enough to compliment our work. He has been leading 40,000 men for six months and ought to know what it means. "The 'boys' love to touch up their sentimental side with 'Just a Baby's Prayer at Twilight,' which they will drone off in the most doleful manner. But it is a different thing when they sing, 'On the Way to Heligoland,' with a *sforzando* on the first syllable of the island. I know the Hun's blood will curdle when he hears those Texas boys give that wild cowboy yip at the end of the chorus."

"It was while Mr. Nevin was here that I received the official appointment as song director at Fort MacArthur, and I understand my appointment was preceded by but one other woman in the United States. The other is a Texas woman, and I am willing for her to have



Josephine Brown McClure, Song Leader at Fort Arthur, Los Angeles, Cal.

the honor of being first for Texas turns out great people.

"A number of my battalions have gone 'over there,' singing the songs I taught them, and I do so love the letters I get from the boys. One of them wrote from the 52nd Battalion: 'Last night we sang in the company street from nine to eleven. We have been doing some singing, since the boys are moneyless and girlless and have to stay in camp. Our battalion can beat them all.'"

"Another wrote: 'We are well and happy on our way, singing Hell-I-Go-Land. We are greatly indebted to you and will repay you by our singing over there.'"

"And I know that I am more than repaid to think that hundreds of men can be made more happy and cheerful and contented, if that were possible, away over in the battlefields. I am mighty glad I can do this little bit."

Hearing Mrs. McClure tell about her singers, and seeing her lead them with both arms and hands going, it is plain why the boys cheer up when she appears. W. F. GATES.

TURNING NEW YORK'S YOUTH INTO EXPERT MUSICIANS

AN army man on the reviewing stand with President Wilson at New York's Red Cross parade last spring remarked that somewhere in the line of march there was a "boys' band" which played march music with the swing and rhythmic impetus of a Sousa-led organization. "It's the biggest band in the world, too," he added. "There are 250 boys, every one a real musician and well set up, and as smart as crack soldiers. It's worth waiting for."

President Wilson and his party waited for the boys' band which the army man referred to, and when the spruce lads swung along, in their khaki uniforms, he applauded and so did his staff. As soon as the boys had played their way past he stood the President left. The band was B. F. Keith's Boys Band.

In all the big civic, military and patriotic parades this spring and summer this boys' band has been prominent, not alone for its size but for the military bearing of its members and the fine playing of these boy bandsmen, all in their teens. They have given concerts, too, and have won praise from such masters of the baton as Sousa, Herbert, Walter Damrosch and Nahan Franko. Now they are wanted all over the metropolitan district whenever there is a public pa-

geant. Naturally, the appearance of these boy bandsmen in the great parades arouses general curiosity as to their history, their training and the responsibility for such an enormous musical organization whose teaching, outfitting and support demand a lavish and continuous expenditure. It is timely to tell the story of this notable juvenile organization.

Genesis of the Band

Before America joined the Allies, A. Paul Keith and E. F. Albee, joint owners of the B. F. Keith vaudeville circuit, were discussing a newspaper article deploring "the scarcity of appropriate public playgrounds for the youth of the city." They then and there resolved to organize a boys' club that would be an influence in keeping lads off the street by giving them the necessary rooms and equipment for clean and wholesome sport and entertainment. They discussed the matter as vastly important in the community life of the city, and pledged themselves to work out something of genuine benefit. Before their plans had fully matured the United States went into the war, and they thought it would be a fine opportunity to expand the scope of the school and teach boys band music. It was certain that throughout the duration of the conflict there would be many patriotic parades and pageants and public events that would require

stirring music. Promptly it was decided to expand the boys' club into a musical school which would develop young musicians for the immediate needs of the band and for military and naval organizations later as they came of age. Without delay the final plans were arranged to make over two floors of the Alhambra Theater Building into a boys' school for bandsmen, with commodious rooms, drill hall, gymnasium, library and restaurant. The best available music instructors, gymnasium experts and drillmasters were engaged, including E. S. Tracey as bandmaster, W. D. Stein as assistant bandmaster, M. Williams, second assistant bandmaster and T. J. Campbell as gymnasium instructor. The lads were equipped with all necessary uniforms, instruments and equipments, and their maintenance provided for when playing in the band, all this without fees or charges of any kind.

Musically inclined lads were sought out and enrolled. The news spread among the youth of the city and soon there was a rush of applicants. Parents brought their sons from all parts of Greater New York and scores of lads came themselves asking instruction. The result after a year is 300 members, with 200 active member-musicians of the band, each a keen young musician.

The lads first join the athletic school and are given a thorough setting-up training to give them military bearing and personal distinction. A training school follows for the inculcation of ideas of discipline and obedience. Then comes the selection of instruments and the schooling by musical experts. Boys of especial ability are sent to the best instructors in New York City. When proficient they in turn take boys in hand at the school and teach them. In this way



Charles M. Jacobus

Word has been received of the death of Professor Charles M. Jacobus, director of the Ohio Wesleyan School of Music, who passed away after a lingering sickness. Professor Jacobus, to whose work is due much of the success of Ohio Wesleyan's Music School, was born in Berlin township, Aug. 14, 1867. He received his preparatory education in the schools of that district, and later attended the Ohio Wesleyan School of Music. After his graduation in 1890, he spent three years in the New England Conservatory, then returning to Ohio Wesleyan to teach piano. As piano instructor, he spent six years in this institution, and then became head of the Department of Music, in which post he remained for eighteen years. Last June, being too ill to continue his work, he resigned his position.

He was a member of the National and State Music Teachers' Association and was also a member of the National Sinfonia Musical Fraternity. He is survived by two sisters and two brothers.

Ernest Langdon Hatch

BOSTON, Aug. 10.—Ernest Langdon Hatch, formerly a conductor of the Salem Brass Band, was found dead at his home in Salem on the morning of Aug. 8. His death was the result of accidental suffocation by escaping gas. Mr. Hatch was born in Vermont, receiving his first schooling in Burlington. As a youth he showed great musical talent, which he developed by study at the Boston Conservatory of Music. After graduating he entered music professionally, becoming leader of the old Salem Brass Band, which had previously been conducted by P. S. Gilmore. At the World's Columbian Exposition at Chicago he was one of the conductors of the consolidated bands. In recent years Mr. Hatch taught violin to Salem pupils; he also organized and directed the orchestra at the Federal Theater in that city. He had charge of the musical features of the Salem Pageant in 1913. C. R.

Dr. Oscar Frankenstein

BUFFALO, N. Y., Aug. 10.—The death of Dr. Oscar Frankenstein, at the age

of thirty-eight, is a distinct musical loss to Buffalo. Though a doctor of dentistry by profession, he was a singer of note, whose beautiful voice and distinguished style had given pleasure many times at various entertainments. For several years Dr. Frankenstein was tenor soloist of Trinity Church Choir. He will long be remembered beyond his professional and musical work as a man of charming personality, courteously and kindly disposed to everyone and a loyal friend. F. H. H.

Everything is Free

Everything is provided for the boys free of charge, including instruments and uniforms. When they are called for parade the commissary corps provides the meals.

The Keith Boys' Band is not available for paid engagements, and its upkeep, amounting to some \$30,000 a year, is paid by Mr. Keith and Mr. Albee. Exclusively a patriotic, educational enterprise, it appears in public only on occasions of military, civil and community interest, when its services are donated. With this work it is kept very busy. There have been days recently when the lads led a parade in New York, gave a concert at the Public Library, went to Yonkers to lead a later parade, and then gave another concert in Yonkers Park.

The highest tribute to the band is the fact that when the Government sent experts this summer to review the bands of the country and recruit crack bandsmen for the famous Marine Band in Washington, the Keith band came in for high praise, and four of the boys were drafted for the Marine Band. This was a greater number than was selected from any other band.

S. Clarke Lord

HARTFORD, CONN., Aug. 7.—S. Clarke Lord, musician of this city, died at the Hartford Hospital, Monday evening. Mr. Lord was born at Old Saybrook June 6, 1865. He studied music with Nathan H. Allen and William C. Hammond, now professor of music in Mount Holyoke College. He was organist and choir director of the Asylum Hill Congregational Church for twelve years and also organist and choir director at Beth Israel Hospital. He was interested in the Good Will Club and often played for the boys. W. E. C.

James Jelly

WHEELING, W. VA., Aug. 8.—James Jelly, a musician of this city, died on Aug. 7 from pneumonia. Mr. Jelly was originally from Butler, Pa., but had resided for three years in Wheeling. He was a gifted pianist and organist, was connected with the Virginia and Colonial Theaters and with the Fenray of Martin's Ferry, and was at one time the director of an opera company. He was forty years old.

John F. O'Donovan

The Rev. John F. O'Donovan, a widely known Jesuit priest, head of the Jesuit Missionary Band for a number of years, died on Aug. 5, after an illness of three weeks at St. Mary's Hospital in Brooklyn. Father O'Donovan had toured the country with his musicians several times.

Cortlandt de Peyster Field

Cortlandt de Peyster Field, merchant, banker and philanthropist, died on Aug. 8, aged seventy-eight years, at Peekskill-on-Hudson. Mr. Field was a member of the Mendelssohn Glee Club of New York.

Giovanni Stromei

Giovanni Stromei, musician, of Pittsburgh, Pa., is reported in the casualty list received from Washington on Aug. 6 as killed in action.

PAPALARDO

VOCAL TEACHER AND SPECIALIST IN OPERATIC COACHING
RECOGNIZED HERE AND ABROAD. TEACHER OF MANY PROMINENT SINGERS:
LUCREZIA BORI, INEZ FERARRIS AND MANY OTHERS
STUDIO: 315 WEST 98TH STREET, NEW YORK TELEPHONE RIVERSIDE 9211

STADIUM SERIES HAS A BRILLIANT ENDING

Huge Audience Gives Ovation to
Volpe and His Men — The
Week's Concerts

The final week of the Stadium series was ushered in on Monday, "Popular Night," with an appealing program. The soloists were Giuseppina Carella and Klaire Dowsey, both sopranos. The first named, who is a coloratura, carried off the lion's share of the honors. She sang the inevitable "Caro Nome" and was obliged to give several encores. Later in the program she repeated, "by request," the hackneyed "Rigoletto" aria. Her voice is a good one and she uses it admirably. Miss Dowsey also won laurels for her singing of "Ritorna Vincitor" from "Aida." She too had to grant an encore. Hers is a well-schooled vocal organ, but not quite powerful enough for the vast reaches of the Stadium.

Mr. Volpe's forces played with precision and musicianly style works by Gomez, Herold, Halvorsen, Massenet, Bizet and others. In "Le Deluge" of Saint-Saëns, Concertmaster Schkolnik played the solo finely. (B. R.)

Edna Kellogg essayed her second appearance at the Tuesday concert, which, despite the intense heat, had a fair-sized audience. In the Aria of *Lia* from Debussy's "L'Enfant Prodigue," Miss Kellogg displayed much vocal prowess, though, for the writer, at times her voice lacks sympathy. She was well received and responded with the encore which was demanded. "Les Préludes" of Liszt was the first orchestral number, and the orchestra, which has been gradually working into a better ensemble body, did excellent work. The "Caucasian Sketches" by Ippolitoff Ivanoff, and Massenet's "Les Erynnies" also revealed good orchestral co-operation, and Ilya Bronson received an enthusiastic ovation after his 'cello solo of the "Scène Religieuse." The other numbers were the Dukas "L'Apprenti Sorcier" and the Waltz from "Eugene Onegin."

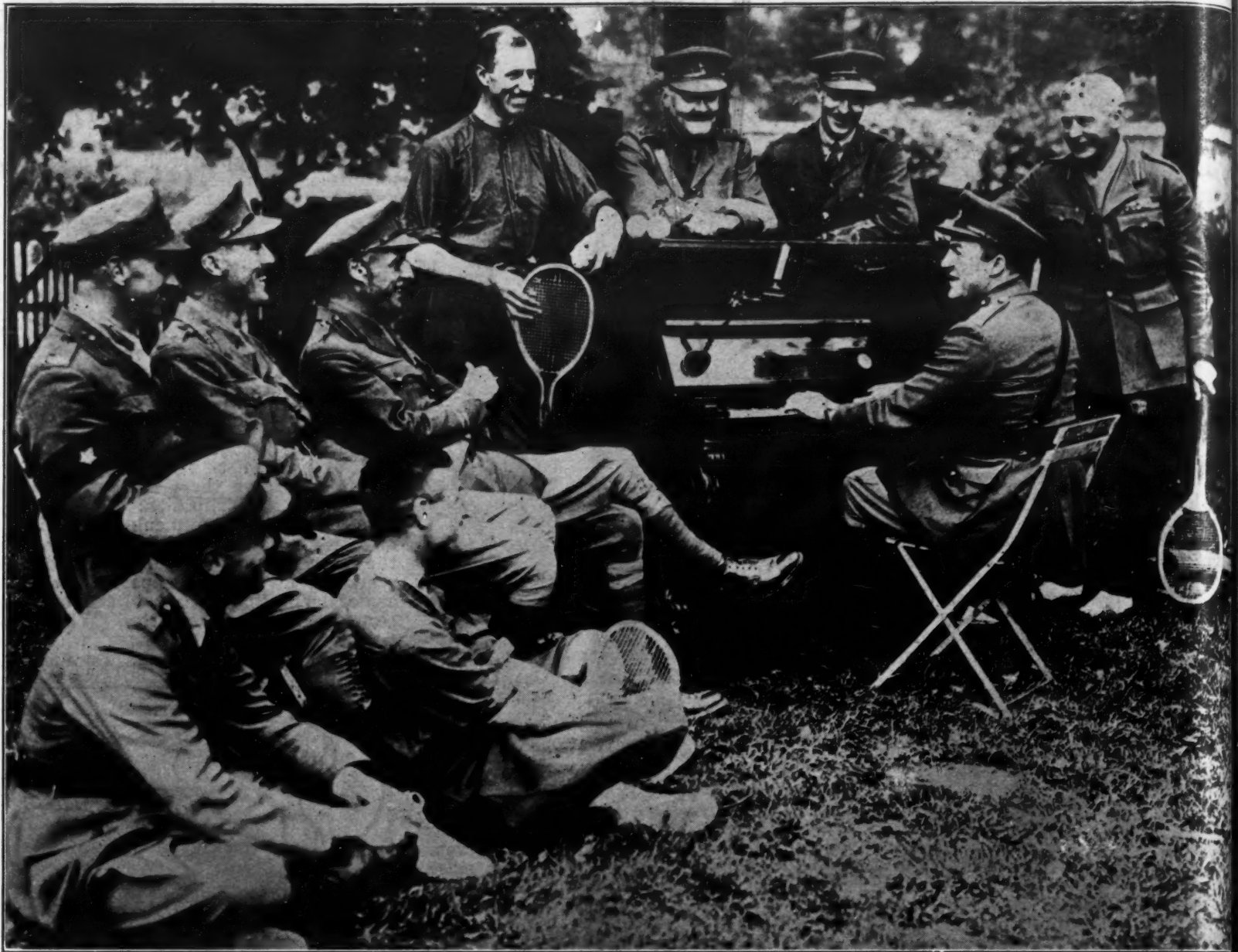
At "Popular Night," on Wednesday, Phileas Goulet, baritone, gave Thomas's "Chanson Bachique" to a receptive audience. Edna Kellogg gave the aria of *Mimi* from "Bohème." All the orchestral offerings were such as have been especially well received during the outdoor season. They included the "Phèdre" Overture, Massenet; Bizet's Suite, "L'Arlésienne"; Finale from the Fourth Symphony, Tchaikovsky; Lacomme's Suite, "Le Fera"; "Berceuse" and "Prelude" by Jaernefeldt, and "Czardas," by Delibes.

Alma Clayburgh, who proved so popular a soloist on her former appearance, again repeated a success on Thursday, with the "Agnus Dei" from Bizet and the "Il Est Doux" from "Hérodiade." The operatic numbers played by Volpe were Verdi's "Vespri Siciliani," Gounod's "Faust" Fantasy, "Traviata" Fantasy, "Hymne a Ste. Cecile" by Gounod, an Intermezzo from "Naïla," and "Bacchanale" from "Samson et Dalila."

Hear New Work by Schenck

Friday's program presented three features of particular interest. Sibyl Sammis, as the soloist of the evening, gave a fine interpretation of an aria from "Thais," and the audience requested an encore. To this the soloist, with equal finesse, responded with the McDermid "Land of Mine." Another point of attention on the program was the first performance of a Suite, "The Tempest," by Elliott Schenck, led by the composer himself. The composition revealed scholarly orchestration and was received with especial favor. The work of another young composer was also presented in the shape of two compositions by Mana Zucca—"Novelette" and "Fugato Humoresque on Dixie"—and the composer had to bow her acknowledgments to the applause. "Carnival in Paris," by Svendsen, and the "Capriccio Espagnol," by Rimsky, completed the first part of the program. Mr. Volpe's

Khaki-Clad Minstrel Rouses Joy Among Members of Canadian Divisional Mess



© Western Newspaper Union Photo Service

WHILE the shrapnel's whistling and the big guns' booming provide daily music on the fighting line, the men of war are not restricted to these for their musical entertainment. Sometimes there

are moments of a different character and then there is music of another type, as the picture shows us.

A musician is entertaining members of the Canadian Divisional Mess at the

front. How good is the diversion he affording them, and how welcome the break in the horrors of daily life, as they are only permitted to imagine from the faces.

own "Chant d'Amour" and his "Valse Caprice," always heard with much interest, and Bizet's "Farandole" completed the second group.

Phyllis La Fond, soprano, and Giuseppina Carella, soprano, were the soloists at the Saturday evening "Popular Night." This is the second appearance of Miss Carella this week, and the audience remembered and saluted her on her reappearance with marked enthusiasm. Her numbers were the "Ah fors è Lui" from "Traviata," to which she responded with "Caro Nome." Miss La Fond deserves special mention for her interpretation of the aria of *Micaela* from "Carmen." Her voice promises much beauty, and her singing is greatly aided by a fine stage presence. She also responded to the applause with encores.

Never, perhaps, has Mr. Volpe had a more enthusiastic audience than at this night's performance. It was held in the Great Hall, owing to the weather, and the huge place was crowded. To every orchestral number given by the Volpe men, without exception, an encore was demanded and given. The program comprised the Suppe "Light Cavalry," "Trovatore" Fantasy, "Volpe's "American Reveille," Liszt's "Second Rhapsody," "Solvejg's Song," Grieg; "Toreador and Andalouse," by Rubinstein, and Massenet's "Scènes Napolitaines." Besides these, the encores included several numbers which have proved most popular during the season; many of the numbers were also repeated.

The Last Concert

The season's concerts came to a brilliant conclusion on Aug. 12, when a huge

audience gave ovations to Conductor Volpe and his orchestra, and to the soloists, Olga Kargau, soprano, and Elias Breeskin, violinist. It being "Opera Night," Mr. Volpe included in his program the March from Gounod's "Queen of Sheba," a Fantasy on "Pagliacci," the "Bird Song" from the same opera—sung convincingly by Miss Kargau—and the "Coppelia" Ballet Suite.

Mr. Breeskin scored a genuine triumph with his splendid reading of Saint-Saëns's "Rondo Capriccioso." It was a cruel night for strings, insufferably damp, but Mr. Breeskin adhered to pitch throughout and drew a warm, fine tone from his instrument. He granted three encores to quell the steady applause.

Miss Kargau also evoked general admiration and had to give an extra number. In the latter Mr. Volpe accompanied her at the piano.

The remaining works were Tchaikovsky's "Marche Slav" (after which the orchestra was compelled to rise to acknowledge the vociferous applause), the Gounod "Ave Maria," Moszkowski's "Sérénade" and Massenet's "Fête Bohème." The French, Italian and English National Anthems opened Part II of the program. Among the arias was Mr. Volpe's own well-liked "American Reveille." (B. R.)

Thomas Egan Stirrs Plattsburg Student Officers

(By Telegraph to MUSICAL AMERICA)

PLATTSBURG, N. Y., Aug. 11.—Thomas Egan, the Irish tenor and director of war camp entertainments for the Knights of Columbus, who is now making a tour of the army camps, appeared at Plattsburg to-night at the officers' training camp. He was assisted by Lilian Breton, operatic soprano. The huge audience of student officers assembled at the open-air stadium expressed the most enthusiastic appreciation for the new official Knights of Columbus war service song, "Everybody Welcome, Everything Free," sung by Mr. Egan, who is the composer of it.

Catherine Balfour Soloist at Settlements Concert

Catherine Balfour, soprano, was soloist on Aug. 6 with Harold Morris, pianist, and Philip Spooner, tenor, at the concert in the University Settlements House in New York. On Aug. 8 Miss Balfour sang with the Four-Minute Men at Camp Merritt. For the rest of the summer season Miss Balfour will sojourn at Luneville, N. Y., in the Catskills.

MEHLIN
PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all other pianos.

Grand, Inverted Grand and Player-Pianos

Manufactured by
PAUL G. MEHLIN & SONS
Warerooms 4 East 43rd St., New York
Send for Illustrated Art Catalogue

BUSH & LANE

Pianos and Player Pianos
Artistic in tone and design
Bush & Lane Piano Co.
Holland, Mich.

KURTZMANN Pianos

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers, 526-536 Niagara Street
BUFFALO, N. Y.

WEAVER PIANOS

AN ARTISTIC TRIUMPH
WEAVER PIANO COMPANY, YORK, PA.